

# MUSICAL FOUNTAIN

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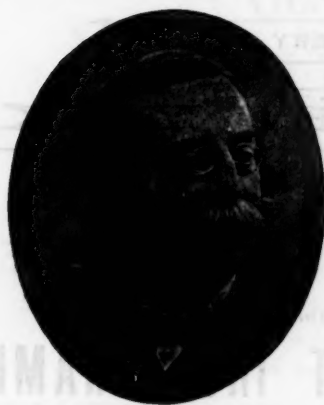
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WITH a prospect of a broiling hot summer and the Thomas row in Chicago, not to speak of the general musical muddle at the Columbian Exposition, there is no reason why the season of the dog star should be dull or fruitless.

MUSIC seems to be looking up in the City of Brotherly Love. Philadelphia has now a Manuscript Society of its own, and there is a Symphony Society, of which that sterling musician and composer, W. W. Gilchrist, is conductor. More power to their elbows, say we.

WE have received a typewritten anonymous communication relative to a certain "Italian" conservatory in Brooklyn. The writer declares that we should expose the alleged humbuggery of the conservatory in question, and mails us the circulars of the institution. He further declares his willingness to pay the editor of THE MUSICAL COURIER \$20 "if he can substantiate the statement that the teacher in question can speak Portuguese or Russian fluently." Now, what in the name of common sense have we to do with a certain "Signor" Stefani speaking Portuguese or Russian fluently? We never asserted that "Signor" Stefani did. He may be the greatest fraud on earth, but that is not our fault. We never heard of "Signor" Stefani until our unknown and anonymous correspondent informed us of his whereabouts. We objected to the pamphlet "Musical Incidents" on the score of its anonymity. If "Signor" Stefani is a humbug, by all means expose him, but do it in an open, above board fashion. Sign your name; sign your name.

THE uses of music as a soothing agent were demonstrated last week by little Johnny Steiner, who calmed his demented mother by playing a harmonica for her. She was murderous in her intentions, being crazed by trouble, but her son's playing exerted a quieting influence upon her, as did David's harp performances before crazy King Saul. There are some people we know of who could very easily be crazed by harmonica recitals.

THE "Deutsche Bauzeitung" has lately discussed the important question of the size of the auditorium in the modern opera house. It says: "Experience, more and more, convinces us that the large auditorium is only fitted for strongly orchestrated music of the Wagner music drama school. Consequently dramatic operas like Mozart's, which demand a less powerful development of vocal and instrumental effects and a greater intimacy between the stage and the audience, never receive justice."

THE Boston "Budget" in a recent issue contained the following funny story:

"It is curious into what a 'derangement of epitaphs' even cultured men will fall. Dame Quickly and Mrs. Malaprop never outdid the bull recently perpetrated by one of the Saunterer's friends, a man who certainly has some claim to a liberal education. He was telling the Saunterer about the playing of a celebrated musician he had met.

"I tell you, it was great," he said enthusiastically. 'I just lolled back in my easy chair, and for two hours he played Beethoven and Mozart and—Schopenhauer.'

"The five minutes of laughter that followed effectually drowned his attempt to explain that he meant Chopin. And nowadays none of those then present meet him without asking him if he's been reading any of that great pessimist Brahms, or hearing any more of the music of that great composer Schopenhauer."

Somehow or other the "man" struck it nearer than his friends imagined. There is much of Schopenhauerian "Weltschmerz" in Chopin's languorous strains, and Brahms is certainly pessimistic at times. Schopenhauer can hardly be called a composer. He is rather a de-composer in a mental sense.

WE are in receipt of the official report of the fourth annual meeting of the New York State Music Teachers' Association, which took place at Syracuse, N. Y., June 28, 29 and 30, 1892.

The secretary, Mr. J. F. von der Heide, begs leave to offer the following apology: "The lateness of this report is due to a number of causes.

"Some of the essays could not be obtained until the last week of December. Although early arrangements had been made for publishing the report, it was learned in January that the printing house had discontinued business, with only a part of the work under way. The difficulty of securing a printer to take up and continue the work being overcome, the paper found necessary to finish the book had to be made to order; then there was a fire, and lastly the printer moved into new quarters. All this consumed time and caused much trouble and worry."

"This report contains fifty-six pages more reading matter than that of last year, and it is hoped may be found correct in every particular."

HERE is an extract from the London "World's" review of Prof. Villiers Stanford's Irish Symphony.

The Irish symphony, composed by an Irishman, is a record of fearful conflict between the aboriginal Celt and the professor. The scherzo is not a scherzo at all, but a shindy, expending its force in riotous dancing. However hopelessly an English orchestra may fail to catch the wild nuances of the Irish fiddler, it cannot altogether drown the "hurroosh" with which Stanford the Celt drags Stanford the professor into the orgie. Again, in the slow movement the emotional development is such as would not be possible in an English or German symphony. At first it is slow, plaintive, passionately sad about nothing. According to all classic precedent, it should end in hopeless gloom, in healing resignation, or in pathetic sentiment. What it does end in is blue murder, the professor this time aiding and abetting the transition with all his contrapuntal might. In the last movement the rival Stanfords agree to a compromise which does not work.

The essence of the sonata form is the development of themes, and even in a rondo a theme that will not develop will not fit the form. Now the greatest folk songs are final developments themselves; they cannot be carried any further. You cannot develop "God Save the Queen," though you may, like Beethoven, write some interesting but retrograde variations on it. Neither can you develop "Let Erin Remember." You might of course develop it inversely, debasing it touch by touch until you had "The Marseillaise" in all its vulgarity; and the doing of this might be instructive, though it would not be symphony writing. But no forward development is possible. Yet in the

last movement of the Irish symphony Stanford the Celt, wishing to rejoice in "Molly Macalpine" ("Remember the Glories") and "The Red Fox" ("Let Erin Remember"), insisted that if Stanford the professor wanted to develop themes he should develop these two.

The professor succumbed to the shillalee of his double, but, finding development impossible, got out of the difficulty by breaking Molly up into fragments, exhibiting these fantastically, and then putting them together again. This process is not in the least like the true sonata development. It would not work at all with "The Red Fox," which comes in as a flagrant patch upon the rondo; for the perfect tune that is one moment a war song and the next, without the alteration of a single note, the saddest of patriotic reveries, "On Lough Neagh's bank, where the fisherman strays in the clear, cold eve's declining," flatly refuses to merge itself into any sonata movement, and loftily asserts itself in right of ancient descent as entitled to walk before any symphony that ever professor penned. It is only in the second subject of this movement, an original theme of the composer's own minting, that the form and the material really combine chemically into sonata.

HERE is something from the St. Louis "Globe-Democrat" which ought to make its author a world wide celebrity—as an ass. Just read what James H. Fuller has to say about classical music! Who in the name of Beethoven is Mr. Fuller?

I'm tired of hearing people rave over classical music. It is certainly queer, but in classical music you have actually something that is existing upon nothing more or less than the vanity of human nature. You can say what you will, vanity is the name for it, and nothing else. People have an innate desire to make believe. They want to appear what they are not. Everybody does. If people cannot do anything else they put on a black coat and look wise, which places them in a make believe position, and satisfies or keeps their vanity from being wounded.

No one will admit that he does not desire to enjoy classical music. Everybody desires to. They have heard critics who do not enjoy the classical rot poured upon the world any more than the commonest laborer say that beautiful songs are mere ballads and not music. The critics have told them that a series of thumps and wild piano beatings make up classical music, and that if they study a long time and have any music in them they will understand and enjoy it.

Then when a reputed musician comes who is well advertised the social world, filled with vanity and the desire for appearances, rushes forward, fills great music halls and makes believe that such music is grand and enjoyable. They hear a sweet strain in the great musician's playing, they begin to think that it is pretty, when all at once it is broken off by a series of wild rot that is no more musical than a cracked door bell. They credit the latter as being classical and applaud it because someone else applauds it. They don't enjoy it.

Classical music has never paid, and never will. Grand opera and choral symphonies have never paid, and never will. People do not want it. Their ears have been trained by a grander voice than that of man—nature. Classical music doesn't recall the sighing voice of the wind nor the rippling of the brook. It doesn't repeat the moan of pain we have all heard nor the music of a laugh.

You can't string out such voices through a long half hour of thumping. Let the make believers and the praise seekers open their ears, and they will hear in the simple ballads of any nation more of real soul inspiring music than exists at present in the hundreds of volumes of classical so called music for which they pay.

This rubbish from a man who lives in the year 1893! Lives, did we say? No, only half lives, for, poor wretch, nature has denied to him one of her greatest gifts—an appreciation of tone. Mr. Fuller is like the fox of the fable, which, losing its tail in a trap, spent its days persuading other foxes that tails are useless appendages. Mr. Fuller has no ear; he is therefore to be pitied, not blamed.

FROM the "Sun" Monday, May 23, the following is clipped:

Through Hans Richter, of Vienna, the leadership of the Boston Symphony Orchestra was offered a few days ago to Mr. Weingartner, leader of the orchestra in the Royal Opera House. The salary named was \$40,000 marks annually. Mr. Weingartner's previous engagements were such that he felt obliged to decline the offer. Miss Leisinger and Mrs. Ritter Goetze, of the Berlin Opera, have been engaged to sing in Chicago.

It is of far more importance for the musical world of America to know who will be the next conductor of that finely trained band than any account, however elaborate, of music at the Columbian Exposition.

The musical scheme so far in the Windy Village has been a dreadful fizzle. What interests New York at present is, Who will be the next conductor of the Boston Symphony Orchestra? and not the records of the performances of meagre programs in Chicago.

THE official report of the Music Teachers' National Association meeting last July, 5, 6, 7 and 8, in Cleveland has just been issued. It is far from an inspiring volume, and in typographical get up and interesting contents is far below the New York M. T. A. report.

## OPERA AT POPULAR PRICES.

MANAGER EDMUND C. STANTON and Director Gustav Hinrichs seem to successfully solve the problem of giving good operatic representations at popular prices. The Grand Opera House of this city, huge a building as it is, was jammed every performance last week. Strangely enough the company is only a mediocre one, with several exceptions, and the performances have been far from perfection. But the operas selected, "Traviata," "Maritana," "Il Trovatore," "Cavalleria Rusticana" and "Ernani," were given with spirit and a well-balanced ensemble.



Mascagni's work in particular received a very good interpretation at the hands of Selma, Koert-Kronold (the creator of "Santuzza" in this country and a very capable artist), Campanari, a baritone of great promise; Montegriffo and others. Tavery, Luisa Natali, Payne Clarke and Lizzie MacNichol are not newcomers, but they are skilled singers, and Mr. Hinrichs works hard and in the right manner. The consequence is that the opera has been playing to big houses, and the sensible move of Mr. Stanton in the matter of low prices is bearing good fruit. Although advertised as opera in English, the Italian tongue is used by Mr. Hinrichs' forces quite as much as the vernacular.

#### LISZT'S LETTERS.

**A**MONG the lately published letters of Liszt, 659 in number, are none to Berlioz, Wagner or Tausig. Nor is there any of his correspondence with the Countess d'Agoult or the Princess Wittgenstein, nor about his taking orders, or the divorce of his daughter from Bülow and her marriage to Wagner. In a letter to the Abbé Lamennais he exclaims: "Must my life always run in this idleness without aim? Will the hour of a profound life and manly activity never sound? Must I be always a slave to amusement of the fatuity of salons?"

In 1833 he wrote to Schumann that he had great pleasure in playing his "Carnival" and "Fantasia," adding, "Only you and Chopin interest me deeply." He declared that Schumann's "Genoveva" was a twin sister of "Fidelio," but censured the composer for too great haste in production, and not giving himself time to obtain a more original and perfect tone.

Of Chopin he said: "His social successes and his nature have not changed his talent. His music remains transparent, aerial, etherialized and incomparable. It has no trace of the pedantry of the school or the insipidity of the salon."

Of Beethoven, he said: "Among musicians, Beethoven is the pillar of cloud by day and the pillar of fire by night that guided the Hebrews. His obscurity as well as his brilliancy pointed out the way in an imperative, infallible manner."

He had a high opinion of Saint-Saëns, whose "Mass" he styled a grandiose work, worthy of high admiration, superior in its religious style and its careful perfection to all new works of the class, and equal to Bach or Beethoven.

The last letter is addressed to Sophie Menter in 1886, just before his death.

#### WAGNER AND THE MUSICAL COURIER.

*Editors Musical Courier:*

**Y**OU were quite right in censuring me for omitting mention in my Wagner biography of the good work in behalf of Wagner done by Mr. Floersheim and THE MUSICAL COURIER.

It was, however, a mere accident, owing to the fact that I had to make my chapter on "Wagnerism in America" much shorter than I had intended to make it before I discovered that my second volume would make over 500 pages. I had to cut my MS. of 1,980 pages by over 150 pages (which would have made seventy-five printed pages more), and in the matter thus necessarily eliminated was a reference to Mr. Floersheim and his good work which could not, under the circumstances, be saved.

But as THE MUSICAL COURIER has a larger number of readers than my book can hope for before it is considerably older, it may perhaps be considered a reparation for my sin of omission if I cordially acknowledge here my conviction that no musical paper abroad has done so much to bring about the triumph of Wagnerism as THE MUSICAL COURIER has done in America.

On the other hand I maintain just as stoutly that the view of Wagner's character expressed in your notice of my book is hopelessly wrong, and that the "Real Wagner" is revealed in my two volumes. On this point we can never agree unless you change.

HENRY T. FINCK.

The above gracious letter of Mr. Finck's we print with extreme pleasure and no little pride. As we suggested last week, it was evidently a sin of omission on Mr. Finck's part. THE MUSICAL COURIER has labored so long and so earnestly for Wagner's music in this country that we feel justified in criticising both the man and his music. Criticism dispassionate and careful is all the more valuable because of the well-known bias of THE MUSICAL COURIER toward Wagner. Therefore we endeavored to give a truer portrait of Wagner as a man than did Mr. Finck. There

are so many helpless inconsistencies in the make up of that creature of fire, fervor, force and instability that it is almost a hopeless task to attempt to interpret his many mad, or seemingly mad actions.

Wagner impressed himself on his generation as did the first Bonaparte on his. Both men possessed similar qualities—a ruthless audacity, a superhuman power of making friends and enemies, an absolute lack of principle when principle stood in the way of their darling ambition, and a perfect mania for fighting even if the odds were against them.

Wagner, one of the greatest geniuses in the world of music, needs no apologists. His music is its own justification.

#### HANSLICK AND VERDI.

**M**R. HANSLICK lately visited Verdi at Rome and writes after his interview a letter in which he says: "Of the famous Italian composers Bellini and Verdi are the only ones from whom we possess no comic operas. Bellini died young; Verdi, in his eightieth year, startles the public with his first comic opera. What an unexpected, wonderful change for the old man at the end of life to tear himself from tragedy, and with the wisdom of happy age to still cast a glance on the sunny, cheerful side of life! When I made some such remark to Verdi on the first performance of 'Falstaff,' at Rome, he replied that it had been his lifelong wish to write a comic opera. 'Why did you not do so then?' 'Parceque l'on n'en voulait pas,' was the answer. He wrote 'Falstaff' for his own amusement."

"I am not twenty years old," he said with a laugh in which there was more jest than regret, "but four times twenty." The hearty manner with which Verdi—so unaccessible to strangers—received me touched me deeply, as I had many sins of my youth toward him to answer for. There is a glory of something infinitely gentle, modest and noble in the man's nature, whom fame cannot make vain, nor rank haughty, nor age capricious. His face is deeply furrowed, his black eyes deep set, his beard white; yet his upright carriage and firm, strong voice prevent him from looking so old. An allusion to Wagnerian influence he parried with the words, "Song and melody must still always remain the chief element." In the absolute sense of the early Verdi operas they do not exist in "Falstaff," in comparison with Wagner's second period they are there all the time.

#### The "New York Herald" on the Situation.

**F**ROM private letters received by musicians in this city it is becoming very evident that great composers will be conspicuous by their absence from Chicago this summer. A year ago Mr. Wilson was dispatched by the Fair authorities to invite the noted musicians and composers of Europe to honor the Chicago Exhibition with their presence. According to rumor the task was accomplished with singular lack of tact. Most of the gentlemen approached were simply invited to come to Chicago, the inducement held out being that if they came they would have the privilege of conducting some of their works at the concerts to be given upon the Fair grounds. No provision was made for their expenses.

A number of eminent men frankly told their friends in this country that they could not afford so expensive a trip. Among them were Brahms, Tchaikowsky and Bruch. Some of the men, to whom the expense meant nothing, such as Gounod, Rubinstein, Bulow and Massenet, refused point blank to consider any invitation of the kind.

Among those who accepted was the famous French composer Camille Saint-Saëns and the Scotch-English composer Mackenzie. It was also considered certain that Dr. Antonin Dvorák would conduct at least a few concerts of his own music at Chicago. This was not a very brilliant showing; but it seems that there are grave doubts whether Chicago may count upon any of these gentlemen. Massenet has already sent word that he is too busy to hope to get to Chicago, and Saint-Saëns is so erratic a personage that it is dangerous to count upon him. He has a way of disappearing for half a year at a time without letting even his nearest friends know what has become of him. His last trip of the kind was to sail for the Canary Islands, and when all the papers had printed his obituary to come home with a new composition in his trunk. The directors of the Fair have not been able so far to pin him down to any definite engagement. As yet I have not heard that Dr. Dvorák has made any positive arrangements for concerts upon the Exhibition grounds.

This disappointment with regard to foreign musical lights who might be expected to cast lustre upon the Fair is said to have had not a little to do with the ill will shown by the officers of the Fair toward Mr. Theodore Thomas. Just at present there seems some doubt as to the final outcome of the squabble between Mr. Thomas and the Fair authori-

ties. The upshot of it all will probably be that Mr. Thomas, tired of petty annoyances, will throw up his contract in disgust. He is not a man to stand the bickerings that are likely to assail him on every side.

Our local musicians are already discussing the question of a successor to Thomas as musical director at the Fair, and are taking credit to themselves for having predicted long ago that Mr. Thomas' connection with the Exhibition would have a precipitate and unpleasant ending.

Last summer the "Herald" printed an interview with Mr. Walter Damrosch, in the course of which that gentleman took occasion to score the arrangements made for musical performances at the Fair. According to Mr. Damrosch's statement at the time, American music would be represented at the World's Fair by Mr. Thomas' Orchestra of German players, conducted by Theodore Thomas, a German musician. So far as Mr. Damrosch could see, no other important musical organization was to have a hearing. Apparently the protest did some good, for soon after that invitations were sent to the Boston orchestra, to the Damrosch Orchestra, to Mr. Seidl and the Boston Händel and Haydn Society. The protest also seems to have aroused no little criticism among the Chicago authorities, and from that time on there has been anything but harmony among the musicians and musical people concerned in the Fair.

I am afraid that those who predicted trouble at Chicago upon the ground that trouble was inevitable with Theodore Thomas at the head of an enterprise knew only too well what they were talking about.

I have a great deal of respect for Theodore Thomas as a conductor. He has done hard work in the cause of good music for the last thirty years. For years he stood almost alone as the champion of high class orchestral music in this country. Without his symphony concerts from 1868 to 1875 New York would have been almost without music of this class, for the Philharmonic Society virtually went to sleep when Bergmann died and only woke up when Thomas was elected director. Ever since Thomas began to give concerts of chamber music in the old Apollo Hall his name has stood for all that is progressive in music.

Unfortunately the struggles and disappointments and deprivations to which Theodore Thomas was subjected during a period of years seem to have soured his temper. It is notorious that Thomas has had no welcome to offer any newcomer in our musical field for the last twenty years. During this time Dr. Leopold Damrosch, Mr. Seidl, Mr. Van der Stucken and Dr. Dvorák have come among us, and with each one Mr. Thomas has had as little to do as possible.

It has been said in explanation of this unhappy state of affairs that the ambition of Theodore Thomas' life received its death blow when the late Dr. Damrosch was made musical director at the Metropolitan Opera House. For thirty years Thomas had been teaching New York to appreciate the music of Wagner and Beethoven. He had fought the long fight, often at great personal sacrifice. He believed in Wagner's music and insisted that so long as he had anything to do with the programs of the Philharmonic Society this new music, reviled and ridiculed by the conservative musicians and critics, should have a place.

Away back in 1868 a Committee of the Philharmonic Society's subscribers called upon Thomas to protest against the appearance of Wagner's name so often in the programs.

"Our subscribers do not want to hear this new fangled music," said they; "they do not understand it."

"Den," answered Thomas in his broken English, "we must blay him till dey does."

It was therefore a terrible blow, as anyone can imagine, when this public grew advanced enough to support high-class German opera that another man was chosen director. Thomas never forgave New York for this slight, and his lack of tact in the circumstances really led to the invitation of Anton Seidl to this country. Among those familiar with the inside history of the first years of German opera at the Metropolitan it is quite well known that only the personal dislike incurred among the directors of the Metropolitan by Thomas' discourteous treatment of Dr. Damrosch led to their refusal to consider him as a candidate after the death of Dr. Damrosch. A tremendous effort was made by Thomas' friends to have him appointed director, but all in vain, and solely because of the reports current at the time of Damrosch's death as to the manner in which Thomas had acted toward his successful rival.

If Thomas detested Dr. Damrosch he may be said to have hated Anton Seidl, and there are endless stories in the musical fraternity as to Thomas' extraordinary exhibitions of lack of tact.

Perhaps the most glaring exhibition of this sort was upon the occasion of the famous dinner given some six or seven years ago by a number of musical enthusiasts to celebrate the first performance in this country of Wagner's "Meistersinger." For twenty years Thomas had been giving excerpts from this great work in concert, and had often spoken of the day when it should be heard upon the stage in its entirety. But when that day came it was Seidl and not he who conducted the performance.

The event was considered by New York musicians as epoch making, and a dinner was resolved upon in celebra-



tion. The chief musical guest of the evening was Seidl, the chief speaker was Carl Schurz, and among the guests were the best-known music lovers and critics of the city.

Of course an invitation was sent to Theodore Thomas. Here was an opportunity that a man of tact would have embraced at once. Thomas ought to have appeared at that banquet and have made a hearty speech of congratulation to all concerned, for the event marked the fruition of his life work. Instead of this he did not even take the trouble to acknowledge the invitation.

Of late years, I am sorry to say that Mr. Thomas' career has been an unfortunate one in many ways. After his disastrous experiment as director of the Cincinnati College of Music, he returned to New York to find that other leaders had taken his place. His summer concerts proved to be failures. Whether the American Opera Company's project would have succeeded under another director is by no means certain, but the fact remains that with Mr. Thomas at the head of the enterprise the American Opera Company came to a disastrous end in three years, with a loss of something like half a million of dollars. Mr. Thomas' present experiment in Chicago, where he is engaged to give concerts for three years, may turn out well—I sincerely hope that it will. But if it does not, and if Mr. Thomas leaves suddenly some morning for Kamchatka, it will not surprise a great many people in this neighborhood.

The above appeared on the dramatic page of the New York "Herald" last Sunday. It is nothing but a reduplication of the views of THE MUSICAL COURIER expressed over and over again in these columns. The American public have been long suffering under the iron, despotic heel of Theodore Thomas and a revolt seems imminent. "No king, no clown shall rule this town," says the old saw, and we believe that this country, musically, is too big to be run by any one man. The failure of Wilson as an editor is further emphasized by his direful failure as a secretary. His hopelessly incapacity and blundering ignorance have hopelessly smashed all the chances for a decent representation of music at the Columbian Exposition, and now Mr. Thomas is coming in for his share, to all of which we can say: "We told you so." Vide THE MUSICAL COURIER, beginning last summer.

### Charlotte Walker.

CHARLOTTE WALKER, unlike most of our prime donne, is thoroughly American, by birth, parentage and education; her début and many of her successes were before she crossed the Atlantic. Now, after an absence of two years, she returns to us with her lovely voice made still more so by the advantage of singing the standard works in the finest and largest places in Great Britain. Her musical and dramatic talent seemed inborn, as she was often found, before she knew or realized what opera was, in the attic, dressed in old finery, acting and improvising her own melodies.

She first attracted the attention of musicians by a solo sung at a children's Christmas service; since that time she has pursued her studies under the ablest teachers the country affords.

Her début was made at the Academy of Music in an operatic concert, in scenes from "Norma" and "Aida," eliciting enthusiastic applause from a vast audience, by her intelligent rendering of her parts, and Arditì (who conducted) extended his hand across the footlights to the fair débutante.

With the National Opera Company and with Gustav Hinrichs' Opera Company, Philadelphia, she has sung with fine success the following operas: "Lohengrin," "Aida," "Tannhäuser," "Nero," "Faust," "Trovatore," "Huguenots," "Masked Ball," "Carmen," "Queen of Sheba," "Ernani," "Der Freischütz," and Mr. Hinrichs' opera "Oute-Ora," in which she created the part of the heroine, besides an extensive repertoire in opera sung in German, Italian and English.

Miss Walker has sung in this country and in England all the oratorios with marked success. She has been induced to return to her old church position in the Church of the Pilgrims, Brooklyn, where she has a host of admiring friends and where she is to receive one of the largest salaries paid to any soprano in this country. An excellent portrait of Miss Walker adorns our front page this week.

**The Week of Opera.**—On Monday evening "Martha" was sung by the Hinrichs Opera Company at the Grand Opera House; yesterday a double bill, composed of "Cavalleria Rusticana" and "Ernani," was presented. This evening "Rigoletto" will be given. Thursday and Saturday evenings "The Bohemian Girl" will be the bill. "Carmen" will be given on Friday evening, and at the Saturday matinée "Martha" will be repeated.

**Nahan Franko to go to Colorado.**—Mr. Nahan Franko has closed an engagement with a Colorado syndicate to perform with an orchestra at the Broadmoor Casino, Colorado Springs, for four months, beginning June 1. His orchestra will include some of our best orchestral players from the New York Philharmonic and Symphony societies, and Mr. Jacques Friedberger, solo pianist.

### BERLIN BRANCH BUDGET.

EUROPEAN HEADQUARTERS OF  
THE MUSICAL COURIER,  
BERLIN, W., Linkstrasse 17, May 2, 1903.

THE season is now so far advanced that the concert halls are closed to all but the few regular popular concerts. To one of the latter, however, I should have gone on Wednesday of last week to hear Mr. Reinhold L. Hermann's new "Egyptian" suite performed at the Concert House by the Meyder Orchestra, if it had not been for the fact that the Royal Opera House on the same evening opened the Nibelungenring cyclüs with the "Rheingold." "Rheingold" seemed to me of more importance than "Reinhold," and yet, if I had known how things turned out, I would have changed my plans and would have waited for a repetition and better performance of the prologue to the Wagner trilogy, while I should not have missed the première of Hermann's novelty, which is highly spoken of by the Berlin music critics.

R. L. HERMANN'S SUITE.

As it is I cannot now do anything else for the former conductor of the German Liederkränz and for my present readers than to translate the criticism that appeared in one of the best edited of the Berlin daily papers, the "Boersen Courier," which says: "The novelty of the evening was a great and important tone creation. Prof. Reinhold L. Hermann, who has made a name for himself as a musician of rank, and who is also not unknown in his own German fatherland, appeared on the conductor's stand, on which he seems to be at home, to produce his suite, 'Egyptienne.' In six movements Oriental life, which the composer knows so well, is takingly characterized with poetic charm. The song of the Nile, the face of the desert, Cairo, the harem, the dance of the howling dervishes float by our ear, and in the mood coloring, as well as in the description of gaily moving life, Hermann discloses himself to us as a tone painter with a sure hand. Many a dramatically exciting moment seemed predestined to awaken interest in a great operatic work which, as we hear, Mr. Hermann has finished." Well, from the Concerthaus to the Royal Opera House is still a big step, but I hope Mr. Hermann will be able to take it as easily as I am now about to do.

THE NIBELUNGEN-CYCLUS.

As I said before, the "Rheingold" performance was not a great success artistically, and I shall much prefer to revert to it after a second hearing next Friday night. Disaster was caused partially at least through the fact that Betz, who sings "Wotan" so well, is on the sick list, and that Stammer had to take the part, not to its advantage. Miss Henneberg in the rôle of "Erda" sang like a perfect novice, and should not have been intrusted with it. The full cast was as follows:

Wotan.....	Stammer
Donner.....	Krolop
Proh.....	Philipp
Loge.....	Gudehus
Alberich.....	Schmidt
Mime.....	Lieban
Fasolt.....	Krasa
Fafner.....	Mödlinger
Fricka.....	Mrs. Goetze
Freia.....	Mrs. Hiedler
Erda.....	Miss Henneberg
Woglinde.....	Mrs. Herzog
Wellgunde.....	Miss Rothausen
Flosshilde.....	Mrs. Lammert

The "Walküre" performance took place on Thursday night, but as I have spoken of this at length in my letter of a fortnight ago, and as the cast was the same as the previous one, with the exception of "Wotan," I can pass it over without further remarks. "Wotan," however, was artistically well represented by Krolop, instead of the sick Betz, and it must be confessed that this no longer very youthful artist makes up for his lack of vocal resonance by the careful use of his voice, the excellent pronunciation and the dignity of his acting.

The Saturday night performance of "Siegfried," despite its many good moments, was not quite up to the high mark to which I have lately become used at the Royal Opera House. The orchestra, I am sorry to say, was in many places almost brutal, and yet Courtconductor Sucher has often enough demonstrated how beautifully he can tone down and how fine a tone color he can call forth from his artists. With all due respect and esteem for the good fellow, one could not help longing for that youthful and ambitious spirit which pervaded the orchestra in the "Tristan" performance of the week previous. Also the want of many careful rehearsals was frequently apparent.

Gudehus as young "Siegfried" trusted all too much to his memory and was *naïf* enough not even to try to hide the lack of it. It was almost comical to hear him apostrophize the "friendly little bird," and keep on nervously and strenuously looking at the conductor's stick instead up the trees, where the little bird was presumed to twitter. Wherever and whenever, however, he was sure of himself he did not fail to show how he could make the beautiful part his own, and grow with the enthusiasm which it evokes alike in the listener and the performer, or rather representing artist. Wagner indeed made it easy for him. Very funny it is when Gudehus becomes clownish, as he does for in-

stance when imitating the bird on the reed flute of his own crude manufacture, or when he pats the killed dragon patronizingly on the head. Good taste should forbid such antics.

The same mistake of exaggerated antics is committed by Lieban as "Mime," who in consequence did not offer his wonted excellent impersonation of the gruesome part.

Stammer does not always suffice as or is fit to represent "Wotan." Tolerable he is still in the first act, where he develops a vein of humor in his intercourse with "Mime," but his scene with "Erda" was sad indeed. There he shows that he has little or no idea of the divine side of his part and of the importance this entire scene has for the development of the trilogy. He was visibly and audibly too much occupied with the prompter, whom indeed he often did not comprehend quite correctly, while almost everybody else in the house could understand him without a mistake, as he spoke both plainly and of course faultlessly.

Mrs. Ritter-Goetze sang the part of "Erda" with fine and metallic tonal volume, and developed an almost unusual dramatic vivacity.

Mrs. Herzog's pure soprano voice almost always involuntarily reminds one of Goethe's words: "I sing as the little birdling sings who in the boughs does dwell." As "forest bird," the charming nightingale quality of her voice showed to the greatest possible advantage and, of course, delighted the audience.

Schmidt as "Alberich" proved himself, as he always does, a useful, competent artist. He never spoils anything, but he likewise never rouses you to enthusiasm. For the eliciting of the latter, however, the path is anyhow not very well adapted.

Surprisingly good was Mödlinger as "Fafner." There exists perhaps no more ungrateful part than this one, which as the only means of representation asks for a caricaturing voice. All the more it is to be esteemed as a merit if the artist succeeded in representing most finely shaded the difference between the nasty brute in life and the re-awakening of the soul in death.

The artistic climax of the performance was reached with the final scene. Mrs. Sucher as "Brünnhilde" not only succeeded in carrying away the audience, she also worked wonders upon "Siegfried" and the orchestra. The latter almost outdid itself in enthusiastic playing. Rosa Sucher's almost superhuman representation of that part, above all the wonderful transmigration from unapproachable virginhood to loving and yielding womanhood, will ever remain unforgotten in the minds of those who had the good luck to witness this "Siegfried" performance.

"Die Götterdämmerung," the final and crowning work of the trilogy, was given on Monday night of this week, and it must be confessed, was by far the best performance of the four, and indeed among the most imposing I have heard here all winter. The spirit of Bayreuth seemed to breathe through it, and kept the hearers spellbound in a Bayreuth mood of attentive devotion or devotional attention. The orchestra almost celebrated a redemption, and Sucher himself, who had conducted the three previous evenings with little more than faithful routine spirit, at once grew beyond his former self, and led his forces with a youthful fire and élan which were irresistible, and elicited from the orchestra a flood of *Wohllaut* (I think it is called euphony in English) which was entrancing. Wagner himself somewhere, I believe it is in the recollections of Schnorr von Carolsfeld and the "Tristan" rehearsals, says that many of the tasks he exacts from his artists can only be fulfilled in moments of highest ecstasy.

That such is really the case I saw again in this "Götterdämmerung" performance, where one artist carried away the other, and their combined ecstasy worked upon the orchestra and from there spread itself upon the entire audience. The most astonishing performance was that of Gudehus as the now mature "Siegfried." He was really magnificent and ideal even in the most difficult details, such for instance in the finale of the first act, where by means of the tarnhelmet he appears to "Brünnhilde" in the guise of "Gunther." Beautiful also was the narrative from his younger days and the recollection of what the "bird" sang to him. In this portion moreover the orchestra surpassed

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itself, as it also did in "Siegfried's Death," that wonderful pendant to "Isolde's Love death."

Rosa Sucheras "Brünnhilde" again justified all I ever said about her heretofore. She overawed and overpowered you with the ideality of her impersonation, and she once more demonstrated that she is fully capable of solving the most difficult of all artistic tasks, that of maintaining highest ideal beauty in the moments of highest passion. In the final scene, when she sings "Ruhe, ruhe, du Gott!" there were many who felt tears in their eyes.

All others were worthy of the occasion. Stammer as "Hagen" gave his very best and was excellent, especially in the episode with the well-trained chorus. Miss Hiedler was a charming "Gutrune," but a trifle lacking in dramatic power. Mrs. Ritter-Goetze's sympathetic "Waltraute," Fränkel's "Gunther," Schmidt's "Alberich" and above all the trio of Rhine daughters (this time Misses Leisinger, Herzog and Lammert), all combined in an ensemble of excellence such as I have only witnessed it heretofore at Bayreuth.

The only scene which missed fire, and it seems to me always will remain ineffective, was the "Nornen" scene, opening the first act, and this might well, as was done in New York, have been left out without disturbing anybody's equanimity, especially as the performance lasted anyhow from 6:30 to 11:30 P. M. with only two intermissions of ten minutes each.

I must not forget to mention the fine landscape scenery and the ever changing and well managed lights, which heightened the artistic effect of the whole "Nibelungenring" performance.

So great has been the success of these trilogy representations, which were all four overcrowded, that the Royal Opera House intendant has concluded a repetition of the same, which begins with "Rheingold" next Friday night. Moreover an entire Wagner cyclüs from "Rienzi" to "Die Götterdämmerung" is planned for the near future. It cannot be said that the "Wagner bubble is busted" in Berlin.

Rubinstein has left for Russia where he will spend the summer, returning to Dresden in the fall. Before leaving he, too, like Mascagni, wrote a letter of thanks to Count Hochberg for the magnificent manner in which his works were brought out at the Royal Opera House. "The Robbers," however, has already been withdrawn from the repertory, as I foretold that it would on account of its lack of dramatic, musical and librettistic interest, and the ballet "La Vigne" is now given in conjunction with the success of the season, Leoncavallo's "Bajazz".

The concert for the benefit of the "Mädchenhort," in which Rubinstein took so prominent a part, yielded the sum of 10,500 marks for this noble charity.

I am in receipt of the following letter:

CLUB OF THE GERMAN LITTERATEURS' SOCIETY,  
BERLIN, S. W., April 28, 1893.

HONORED SIR—You would oblige me if you would give space to the following notice: The report which your esteemed journal printed to the effect that I had been present at the reception to Mascagni at Bote & Bock's as representative of the Berlin "Tägliche Rundschau" is a mistake. As far as I know the said paper was not at all represented at that festivity. I am the correspondent for theatre and music of the new "Vienna Tageblatt," and in that capacity accepted Mr. Bock's amiable invitation.

With distinguished esteem, yours,  
ALFRED HOLZBOCK.

The list I gave was handed to me by Mr. Bock himself, and as I could not be expected to know everybody who was there personally, or his position in life, I cannot be blamed in the matter. Also, I don't see how it can interest anybody especially whether Mr. Holzbock was present for the Berlin "Tägliche Rundschau" or the Vienna "Neue Tageblatt." Only as the former paper seems to want to lay stress upon the fact that they intentionally withheld from all Mascagni celebrations, I willingly make the desired correction.

That excellent pianist and artist, Miss Martha Remmert, writes to me that she has just returned from Denmark, where she was the guest of the Queen and met with much success. She is now open for an engagement (Miss Remmert, not the Queen) and would prefer an American one.

Next week I hope to attend the Beethoven celebration and opening of the Beethoven Museum at Bonn; then the Netherhenish music festival at Düsseldorf; next, the Allgemeiner Deutscher Musikverein festival at Munich, and to be back here in time for the Berlin "Falstaff" première.

**Sir William Cusins Resigns.**—Sir William Cusins has resigned his post as "Master of the Musick" and conductor of the Queen's Band, in England, and retires on a pension. He is sixty years old and has held this post for twenty-five years. He first appeared as a pianist in the Hanover Square Rooms, at the age of seventeen, and soon after this became organist of the Queen's private chapel. He rose rapidly, succeeding Sterndale Bennett as conductor of the Philharmonic in 1867, and following Sir Julius Benedict as professor of the piano at the Guildhall in 1885.



**Soo Philharmonic Society.**—The Sault Ste. Marie Philharmonic Society has been organized with Otto Fowle, president; Miss Kate Smith, vice-president; G. R. Empson, Secretary; Miss Sophie Trempe, treasurer; L. Fleming, librarian and Chas. Drew, director. The board of directors is composed of Mrs. W. J. Royce, Otto Fowle, Chas. Drew, A. Mangelsdorf and G. R. Empson. The initiation fee has been fixed at fifty cents and the monthly dues at 25 cents. Permanent rooms have not been secured yet. The members of the new society are: Mrs. W. S. Royce, Mrs. L. E. O'Mara, Miss Kate Smith, Miss Sophia Trempe, Miss Lina Heichhold, Miss Florida Lyon, Miss Mamie Leeffe, Miss Guillie Empson, Miss Lillie Empson, Miss E. McMahon, Miss S. Tate, Miss Eckhardt and Miss R. Dummond; Messrs. Otto Fowle, L. Fleming, Charles Drew, A. Mangelsdorf, J. R. Ryan, R. McDonald, R. C. Sweatt, Rob. Follis, Lieut. W. O. Johnson and G. R. Empson. The Soo is fortunate in having so many excellent lovers of music, and they are united and progressive.—Sault Ste. Marie "News."

**The Music Annoyed Her.**—The Listener is fortunate enough to have among his friends a lady of refined and fastidious spirit, who never transgresses the proprieties of life and who seldom makes a mistake. But the other night she was taken in in a wholesale fashion. Her residence is on St. James' avenue. Retiring unusually early her efforts to fall asleep were frustrated by occasional strains of music which floated in through the window. "That troublesome street band again!" she said to herself; "It ought to be prohibited by law." But her ladylike anathemas did not silence the music, and finally her irritation on being deprived of slumber, coupled with possibly a grain of feminine curiosity, impelled her to go to the window. Looking across into a brilliantly lighted room at the Brunswick she descried the unmistakable figure of a gentleman from Poland called Paderewski. He was performing with his usual force and finish to one delighted auditor only, who as Mr. Nikisch is fairly well known to the Boston public. Mr. Paderewski continued to play, but there were at least two in the audience after that, and the feminine listener has now formed the habit of suspending judgment in regard to the character of street music until the testimony of her eyes reinforces that of her ears.—From the Boston "Transcript."

**A Musical Genius.**—Much has recently been published about a diminutive musical prodigy, whose home is in Covington, and who is known as "Treasure." I happen to know of another child whose talent is equal if not superior to that of the Covington prodigy. Her name is Nellie Barker Elliott; she is only five years old and her home is at Fairmount College, Sulphur, Ky. When only fifteen months of age her nurse was amusing her one day by allowing her to touch the piano keys, and, much to her surprise, the baby fingers softly reproduced the strain which the nurse had just been singing.

Soon after this she was able to readily play any simple melody, and improved so rapidly that at the age of three and a half years she composed a march in six flats, with a movement in chords. Her technic is perfect, and she will frequently hear a melody and play it immediately afterward fully harmonized. This little girl has had no training whatever, but improvises charmingly the most difficult passages.

Her parents have wisely tried to prevent her being spoiled, and so well have they succeeded that she is just beginning to realize that all little girls are not equally talented. "Nell," as she is called, is a spirituelle child, with large violet eyes and long golden curls.—Chicago "Inter Ocean."

**Lost Her Notes.**—The audience at the Odéon last night that had assembled to hear the lecture of Mr. H. E. Krehbiel on "Folk Song in America," and the illustration by Misses Maeme Hissem and Wanda D. Follett, was almost disappointed. A few minutes before the time set for the affair to begin Miss Follett informed Mr. Krehbiel that she had lost her notes and could not sing without them. He at once sat down with her and together they began to write out the notes for the songs. In the meantime the audience became impatient and began stamping with their feet. Mr. Krehbiel then came upon the stage and explained the cause of the delay, and again retired to continue writing the notes. When the notes were written they were handed over to Prof. Lino Mattioli, who improvised from them his music for the piano. The lecture then proceeded, and after Miss Follett had sung about half of the song the notes

were finally found, and she sang the rest from the original manuscript. The lecture was quite interesting.—Cincinnati "Enquirer."

**Max Treumann to Give a Concert.**—Mr. Max Treumann, the well-known baritone, sang with great success in Waterbury last week. This sterling artist will give a song recital at Carnegie Music Hall next Saturday evening. Lovers of classical songs will have a rare treat, for the program contains songs by Wagner, Rubinstein, Schubert, Jensen, Brahms and R. Franz. Mr. Treumann will be assisted by Miss Alice Mandelick, contralto.

**A San Francisco Summer Series.**—The first concert of the summer season of symphony concerts was given at the Tivoli Opera House, San Francisco, on May 12, under the direction of Adolph Bauer. Mr. Carlos Sobrino, a well-known pianist, and Mrs. Sobrino were the soloists:

Overture, "Der Freischuetz".....Weber  
Recitative and aria from "Der Freischuetz".....Weber  
Mrs. Luisa Bianchi-Sobrino.  
Concerto in E minor, op. 25.....Rubinstein  
Mr. Carlos Sobrino.  
Valse, from serenade.....Tchaikowsky  
Au Moulin (in the mill).....Gillet  
For strings only.  
Symphony No. 8 in B minor (unfinished).....Schubert

**Death of a Pupil of Lamperti.**—Miss Lottie Wooster died in Shelburne, 6 miles south of Burlington, Vt., last Wednesday, of consumption. Miss Wooster was well known in New York's musical circles. She had a good voice and was a successful teacher here for many years. She was a pupil of the famous Lamperti. At one time Miss Wooster was organist in St. Luke's Methodist Episcopal Church.

**At Hardman Hall.**—A very enjoyable concert was given at Hardman Hall last Saturday evening, when the following program was presented:

Etude, E major.....Chopin  
Scherzo, B minor.....Chopin  
Mr. Johannes Ziegler.  
Aria, "L'Africaine".....Meyerbeer  
Mrs. Marie M. Steencken.  
"Dreaming".....Welling  
"Just as Well".....Marzials  
Mr. Harry Pepper.  
Aria, "O Mio Fernando".....Donizetti  
Mr. Elsa Gregori.  
Concertstück in F minor.....Von Weber  
Mr. Johannes Ziegler.  
Ballad, "When the Birds Mate on the Bough".....F. Van der Stucken  
Mrs. Marie M. Steencken.  
"Daddy".....Behrens  
"Little Doris".....De Koven  
Mr. Harry Pepper.  
Ballade, "If thou couldst love me".....Denza  
Miss Elsa Gregori.

**Two Song Birds Pecking.**—Manager Hinrichs, of the Hinrichs Grand Opera Company, now filling an engagement at the Grand Opera House, is endeavoring to avert a storm which threatens to descend upon that organization. Mrs. Tavary, one of the company, was engaged by Mr. Hinrichs as prima donna. The admirers of Mrs. Natali, another singer in the company, have been representing the latter as holding an equal position to Mrs. Tavary. It appears that this has got into the newspapers, and now Mrs. Tavary wants know what Mr. Hinrichs means.

In order to avert the disastrous results which might follow a row between these two members of his company, Mr. Hinrichs has issued a request that henceforth he is to have the say in matters pertaining to the relative position held by the individual artists in his company, and to that held by Mrs. Natali in particular.

Mrs. Tavary said to a "Sun" reporter that she didn't propose to have anybody usurping her place. Mrs. Natali said to the reporter that she knew nothing about the disturbance. "But I can sing as well as any of them," she said.—"Sun."

**Arthur Friedheim.**—Mr. Arthur Friedheim has been playing in a series of concerts given by the Boston Festival Orchestra in the cities and towns of New England for the last two weeks. He has been heartily received, the measure of his success being fairly indicated by the following criticism in the "Springfield Republican":

It is sad for an instrumental performer to compete with great singers, and this makes it the more astonishing that the real climax of the concert was Mr. Friedheim's playing of Liszt's E flat concerto.

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The audience went wild over it, and Paderewski could hardly have received a greater ovation. There is probably no artist living who can play this concerto better than Mr. Friedheim. He plays with a gloomy, saturnine energy singularly fitted to the savage, barbaric power of the piece.

**The Choral Club Concert.**—The Choral Club, under the direction of Miss Kate S. Chittenden, will give its second subscription concert this evening at Calvary Church, in West Fifty-seventh street. The club will have the assistance of Miss Evelina Hartz, soprano; Victor Herbert, cello; Miss Cecil Bradford, violinist, and Mr. Bushnell, baritone.

**American Music Society.**—This is the program given by the American Music Society of Chicago at its thirty-first meeting last Thursday week:

Orchestra—Serenade for string orchestra, E. major, op. 25..... Arthur Foote

Piano duet—  
"Amities pour Amities"..... Wm. Mason  
"Country Dance"..... Ethelbert Nevin  
Mrs. W. C. B. Palmer, Miss Nellie Dunton.

Vocal—When the heart is young..... Dudley Buck  
Mrs. E. Penno Adler.

Piano—  
"Wiegenlied"..... MacDowell  
Bourrée..... Thayer  
Miss Frances A. Cook.

Vocal—  
Thou art like to a flower..... G. W. Chadwick  
Gay little dandelion.....  
Miss Ellen E. Crawford.

Vocal—"The Sea's Love"..... Horace Ellis  
Mr. Geo. H. Kelland.

Piano—  
"Ganz Allein," mazurka..... Stephen A. Emery  
"Danse Rustique"..... Wm. Mason  
Mrs. Lizzie E. Bintliff.

Vocal—  
"Heart's Delight"..... Gilchrist  
"Indian Love Song"..... DeKoven  
Mrs. E. Littlefield.

Piano duet—  
Intermezzo, op. 21..... Arthur Foote  
Gavot.....  
Miss Jennie Linn, Miss Carrie Goodnow.

Orchestra—Andante from symphony in C..... Horace Ellis  
Frederic Grant Gleason, conductor.

**Death of Mrs. Pecher.**—The wife of Prof. Wm. F. Pecher, organist at the Cathedral, was buried last Friday morning at 10 o'clock.

**The Easton Orpheus.**—The Orpheus Society, of Easton, Pa., closed its seventh season Tuesday evening of last week. Under Conductor Chas. E. Knauss the chorus did some very effective work, and several solos were charmingly given by the Beethoven Quartet, of New York.

**Harry Pepper's Ballad Recital.**—Another of Mr. Pepper's interesting "Evenings with the Ballad" was given at Hardman Hall last Wednesday, when he sang a number of ballads in his inimitable manner, and recited a number of others to incidental music. As usual, the audience was large and extremely appreciative.

**Francis Holderness' Debut.**—Master Francis Holderness, the Detroit boy soprano, made his debut in Cleveland last Saturday week, and was very well received. The "Leader" of that city credits him with possessing a voice of great range and strength, and much delicacy of expression.

**Adele Lewing Tournee.**—Miss Adele Lewing, the Boston pianist, gives recitals at Dayton, May 24; Cincinnati, May 27, and at the Indiana State Building at the World's Fair, June 30.

**At Minerva Institute.**—A musical was given at Minerva Institute, Ravenswood, Ill., May 13, when a miscellaneous program Paderewski, Goltermann, Bonewitz, d'Albert, Raff, G. Grube, Mozart and Erhart being represented.

**Mr. Damrosch Pursued by a Sheriff.**—Kansas City, Mo., May 16.—Walter Damrosch, leader of the Symphony Orchestra of New York, and Sheriff O'Neil, of Jackson county, had an interesting meeting here at 5 o'clock this morning. At that hour the special train carrying Damrosch and his orchestra reached here. The sheriff was waiting to serve notice on him of the suit for \$15,000 damages, brought by Henry McLachlan, a local manager, for breach of contract in not fulfilling his engagement here. The sheriff boarded the train and, with a lantern in one hand and a picture of Damrosch in the other, began searching the berths for him. The engineer put on steam and ran the train across the State line, but the sheriff found Mr. Damrosch, and while he was rubbing his eyes served notice of the suit. The question now is, did the sheriff catch him in Missouri or Kansas?—"Sun."

**Symphony Society of Philadelphia.**—The first public rehearsal of this organization will take place Saturday evening at Musical Fund Hall. A fine program has been arranged, which will be participated in by the following: Mrs. Osgood Dexter, soprano; Mr. Nicholas Dooty, tenor; Dr. E. I. Keffer, violin; Mr. F. B. Downs, flute; Mr. Thomas a'Becket, pianist, and W. W. Gilchrist, conductor.

**Carmencita is Discharged.**—PUEBLO, Colo., May 18.—Carmencita, the famous Spanish dancer, who created such a furore in New York during her engagement at Koster & Bial's, was discharged here to-night by D. M. Peyser, acting manager for Jefferson, Klaw & Erlanger, who are producing "The Prodigal Father." Her husband, Pablo Echepare, refused to play the piano for her dancing in the

absence of a suitable orchestra, claiming that he was engaged merely as director. He had refused at Portland, Ore., to play under similar circumstances, and the manager claimed that according to agreement if Carmencita did not appear she was to have a deduction in salary made for such failure. Mr. Echepare refused to accept a reduction for non-appearance in either case, since Carmencita was dressed to dance, and it was because of lack of proper music that she did not do her part in the program.

Acting under telegraphic instructions from Jefferson, Klaw & Erlanger, Mr. Peyser discharged her. The telegram stated that if Carmencita or her husband made any threats they were to be placed under arrest. Her contract was to expire on the 20th, but there promises to be a hot legal fight over salary for the remaining days.

**A Clarinet Recital.**—A very pleasant occasion was the concert given at the Dandelin Music School Tuesday afternoon of last week by Mr. C. L. Staats, the clarinet virtuoso. Mr. Staats was assisted by the veteran cellist, Mr. Wulf Fries; Miss Jenny Corea, soprano, and Miss Jessie M. Downer, pianist. The program was as follows:

Trio, B flat major, op. 38, for clarinet, cello and piano..... Ries  
Aria, "Una voce poco fa"..... Rossini  
Fantasiestücke, op. 73, for clarinet and piano..... Schumann  
Three songs, op. 103, with clarinet obligato..... Spohr  
Grand trio, op. 38, clarinet, cello and piano..... Beethoven

**The Swan Song of the Boston Organ.**—"It's curious," said Wilkins, "how coming events cast their shadows before them. I'll wager a fiver none of you gentlemen can guess what was the last thing played on the Tremont Temple organ at the time of the fire."

"The Lost Chord," suggested Dumbley.  
Wilkins shook his head. "Dies Irae," said the classical gentleman.

Wilkins shook his head again.  
"What was it, then?" asked the practical member.  
Wilkins got up, reached for his hat, and went to the door. Then he replied:

"The hose!"—Boston "Budget."

**Frank Taft Returns.**—Mr. Frank Taft has just returned from a most successful concert tour through Iowa, Nebraska, Missouri, Wyoming, Kansas, Texas and Colorado, having given over forty concerts in the principal cities of those States.

**Scharwenka Was Soloist.**—Xaver Scharwenka was the soloist at the concert given in the Madison Square Garden Amphitheatre Tuesday evening of last week. He played the Beethoven E flat major concerto and two of his own compositions, a novelette, op. 22 and a valse caprice, op. 31, in a scholarly manner. The prelude to his new opera, "Matasvintha," was also played.

**The Sherbrooke Music Festival.**—The annual festival of the Sherbrooke (P. Q.) Choral Society was held April 25 to 27. Rossini's "Stabat Mater," "The Erl King's Daughter," and "The Creation" were among the works performed. Mrs. Jennie Patrick Walker, of Boston, soprano; Miss Gertrude Edmonds, of Boston, contralto; Mr. James H. Ricketson, of New York, tenor; Mr. Heinrich Meyn, of Boston, baritone, were the soloists, assisted by a chorus of eighty voices and an orchestra of twelve pieces under E. F. Waterhouse.

**Berkshire Music Festival.**—The Berkshire County Music Festival took place last Wednesday and Thursday evenings at Pittsfield, Mass. A chorus of 200 voices under R. P. Paine was assisted by Mrs. Nordica, Mrs. Natali, Miss Fremstadt, W. H. Ricketson, Mr. Max Heinrich, Mr. Fritz Gréise and others.

**VOCALIST WANTS POSITION.**—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

**FOR SALE OR RENT** from June, '03, for a term of years, a very successful conservatory of music established fifteen years ago in one of the most healthy and growing large cities of the West, and fully equipped with pianos, library, furniture, &c. Proprietor being called to Europe for important business. A splendid field for a musician (specialist) or chorus and orchestra director. Only responsible parties need to apply immediately. L. G. Gorton, 94 Pitcher street, Detroit, Mich.

**WANTED.**—Additional professors of piano, organ, harmony and composition for the Utica (N. Y.) Conservatory of Music—artists of reputation who can furnish high references as to character, and who have given palpable proofs of their ability as teachers. Others need not apply. It is desired that first letter be exhaustive. From the 20th till the 22d, inclusive, call on Mr. Louis Lombard, the director, Hotel Waldorf, New York city.

**MRS. SOPHIE MENTER**, the world renowned pianist, will spend the coming summer at her residence, Schloss Itter, Tyrol, Austria, and is willing to accept a limited number of pupils from June to October. There is a good boarding house at Itter and three hotels at Hopfgarten, where good board at reasonable prices can be had. Address Mrs. Sophie Menter, Itter, Tyrol, Austria.



**Marie Louise Bailey.**—On the 10th inst. Miss Marie Louise Bailey, the young American piano virtuoso, was commanded by the King of Saxony to appear at the Royal Castle to play for the court. Miss Bailey rendered her entire musical program alone for one hour before the King and Queen and members of the court. At the conclusion the King congratulated the talented American on her wonderful execution, and in honor of her genius conferred on her the title of "Königliche Sächsische Kammervirtuosin." Miss Bailey has studied for several years in Germany, and later in Vienna under Professor Leschetizky.

**Ed. Noessler.**—A new symphony (A minor, MS.) by Edward Noessler has been successfully produced at Bremen, where the composer is director of a musical society.

**Anhalt.**—The ninth Anhalt music festival took place at Zerbst on May 6 and 7, under the direction of Capellmeister Klughardt, of Dessau. Theodor Reichmann; the violinist, Miss Betty Schwabe, Miss Gleiss, of Dessau, and Messrs. Fenge and Gerhartz were the soloists.

**Pianists in London.**—This is an incomplete list of the pianists who will devastate London this season: Messrs. Rosenthal, Paderewski, Saint-Saëns, Sapellnikoff, Otto Hegner, Raoul Koczalski, Grieg, Diémer, Reisenau, Schöberger, Lundberg; Mesdames Sofie Menter, Clotilde Kleeberg, Jakinowska, Berthe Marr, Kauffmann, Tussert, Roger-Miclos and Frida Simonson (eight years old).

**Old Songs.**—Three old Netherland songs, with piano accompaniment by Dan. de Lange, have appeared in a new revised edition. These are songs of the "Gueux," and date from 1572 to 1603. Under the title of "Tesorì Antichi," a collection of old Italian airs and songs has been issued. The new edition has been revised by Prof. Martin Roeder, of the New England Conservatory.

**Mottl.**—It is reported in London that Mottl will conduct the Wagner operatic performances at Covent Garden in June.

**German Bands.**—The German band, imported by the illustrious Sir Augustus Harris, is pronounced by the public and critics as not good enough for a London spring season.

**London Opera Season.**—Mrs. Melba will appear in "I Pagliacci"; the De Reské brothers and Melba will appear in the stage opera version of "La Damnation de Faust"; Bizet's "Leila" will be produced for Mrs. Calvé, who will also create "Amy Robsart" in De Lara's opera of that name. By next June "I Rantzau" will be produced, probably followed by "La Basoche," "Der Freischütz," "Armida" and Puccini's "Manoa."

**A Suicide.**—Ferdinand Toborsky, one of the oldest music publishers in Budapest, and the first publisher of Liszt's works, committed suicide lately in that city.

**Gounod and Verdi.**—Gounod was lately asked what he thought of Verdi's intention of crowning his artistic career by writing a "Romeo e Julietta." The reply was: "I know nothing about it, but if it is true I augur from the great master of the Italian school one more masterpiece."

**"Falstaff" in Berlin.**—The first performance of Verdi's "Falstaff" will take place June 2 at the Royal Opera House and will be followed by representations on

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# SALVINI.

the 5th, 7th and 9th. Not only the singers, but the scenery, decorations and costumes will come from La Scala. The chorus and orchestra of the Royal Opera will be conducted by Mr. Mascheroni, who directed the work at Milan under Verdi's superintendence.

**Leoncavallo.**—The trilogy on which Leoncavallo is at work consists of "I Medici" (nearly completed), "Savonarola" and "Borgia."

**Who Can It Be?**—A great maestro, according to the Milan *Trovatore*, has a mind to write an opera bouffe on "Don Quixotte."

**Musicians in London.**—A London musical directory shows that nearly 4,500 persons and firms in the city earn their living by the trade or profession of music, and 5,500 more in the country outside of London.

**Paris National Society of Music.**—The National Society of Music closed its season by a concert at the Salle Pleyel. The most noteworthy numbers were the symphony of Mr. Vincent d'Indy and Guy Ropartz's "Five Short Pieces."

**Cherubini.**—A posthumous work by Cherubini, a quintet for strings in E minor, was lately produced at Munich by the Walter Quartet.

**The Paris Prize Competition.**—The prize of 3,000 frs. offered by the city of Paris for a composition in symphonic or dramatic style for soli, chorus and orchestra has been awarded to Georges Marty for his score of "The Duke of Ferrara." The highest prize was not awarded.

**Two Veterans.**—Letters from Dresden say that two veterans of the Royal Orchestra, whose services went back to Wagner's capellmeister period, F. B. Quaisier and H. Hübner, have lately died. Quaisier was playing the trumpet when "Rienzi" was first performed, and Hübner, with his waldhorn, was present at the rehearsals of "Tannhäuser." They were the two last members of the Royal Orchestra who were in relations with Wagner.

**A Needed Book.**—Mr. Albert Soubiès has published a little curious book entitled "Soixante Sept ans à l'Opera en une page, du 'Siege de Corinthe' à la 'Walkyrie,' 1827-1893." In this work he gives an account of the productions of the opera since 1826, not only in chronological order of all the new works produced during this space of time, but, year by year, the number of representations of each. It is a book invaluable for working critics and journalists. Mr. A. Soubiès' "Almanach des Spectacles" for 1892 will soon be issued.

**The Hunting Horn.**—The following is a serious announcement: "The annual banquet of the Hunting Horn Society took place yesterday, the Count Henri de La Porte, president. The object of the society is to propagate the true hunting horn, so much neglected. It is the only horn that has remained faithful to the old traditions."

**Schubert in Paris.**—The third evening of the Society of Composers was devoted entirely to Schubert's works. A very interesting lecture by Mr. Delphin Balleyguier preceded the musical performance.

**"Falstaff" in Paris.**—According to the "Gil Blas" the directors of the Opera are negotiating with Mr. Grau for the production of "Falstaff" on off days at the Academy of Music. Verdi hesitates about consenting, as he fears that there may be a public feeling against the performance of an Italian work by Italian artists at the National Academy. In any case the prices of admission will have to be doubled.

**The Theatre Lyrique.**—It is said in "La Liberté" that a real théâtre lyrique will be opened next October. The hall will be spacious, and everything from grand lyric drama to opera de demi-caractère will be given. The two artists who have planned the enterprise have a capital of 800,000 frs. Campo-Casso is out of it. Whereupon the Ménestrel explains: "So be it! We'll believe when we see it."

**Modern Concerts.**—Mr. Charles Lamoureux and fifteen French composers, Messrs. Emile Bernard, Bourgault-Ducoudray, Emmanuel Chabrier, Gustave Charpentier, Ernest Chausson, Camille Chevillard, Gabriel Fauré, Benjamin Godard, Georges Hue, Vincent d'Indy, Fernand Leborne, Xavier Leroux, Georges Marty, André Messager and Charles-Marie Widor, have founded an artistic association entitled "Concerts of the Modern School." The programs will consist exclusively of first performances of works, executed by the Lamoureux orchestra and soloists. The society designs to produce annually thirty new scores, by French or foreign composers.

**A Bit of Good Advice.**—Miss Madeleine Payne, a very young pupil of the London Guildhall School, gave a concert, with the avowed intention of immediately afterward withdrawing herself from the public for the purpose of study. The study should certainly have come before the debut.—"Figaro."

**Mackenzie's Oratorio.**—Dr. A. C. Mackenzie's new oratorio, "Bethlehem," is now in the hands of the printers. It is in two distinct parts, one dealing with the apparition of the angels to the shepherds, and the second

with the adoration of the Magi and other scenes in the Bethlehem stable. Mrs. Nordica will create the soprano part in Chicago, and Mr. Ben. Davis the tenor. The date approximately fixed is September 4.

**A Candid Opinion.**—A professor of the University of Melbourne, Australia, Mr. Hall, has raised the tail of the kangaroo by declaring that the Australians "have as yet no taste, no judgment, and are profoundly ignorant of what music is and what an artistic performance really means."

**Death of H. Vert.**—The painfully sudden death of Mr. Honorato Vert has excited general expressions of sympathy with his surviving brothers. The head of the firm is Mr. N. Vert, but Honorato was one of the three brothers who rendered him valuable and loyal assistance. Mr. H. Vert, who was only thirty-seven, had been traveling with the Albani Company. He caught a chill Tuesday, May 5, and unfortunately in his conscientious attention to business his cold was neglected, congestion of the lungs set in, and on Friday he died. With artists, with music critics, and in fact with all with whom he was brought in contact, Mr. H. Vert was a general favorite, a result which was due as much to his high character and sterling qualities as to his invariable courtesy and kindness. Politeness and straightforwardness in business are, however, distinguishing features of the Vert family.—"Figaro."

**Miss MacIntyre.**—Miss MacIntyre has resolved for a time to cut concert work and devote her energies to the stage, as she thinks she needs further experience. She therefore proposes to withdraw herself entirely from English life for a twelvemonth. She will first study in Italy, but her chief reason for residence in that country is to gain operatic experience.

**Melba.**—Mrs. Melba will sing the heroine's part in the first London production of "I Pagliacci."

**Old Instruments.**—The Royal Collection of Old Instruments at Berlin is now open every Tuesday and Friday from 12 to 2. It contains some valuable contributions from the families of eminent German composers, the "traveling piano" of Frederick the Great, the double manual clavichord of Bach, the hammer piano of Carl Maria von Weber, the grand piano built by Erard in London for Mendelssohn, the square piano of Meyerbeer, Weber's guitar and the string instruments on which Beethoven and his friends used to play.

**Weingartner.**—Capellmeister Weingartner lately gave two concerts at Milan with the Società del Quartetto, of which he was elected an honorary member.

**Miss Eussert in London.**—Miss Margerette Eussert, who appeared for the first time at Princes' Hall, London, is down to date by far the best débutante of the season. She is a pianist of the solid classical school, and has been trained by Professor Klindworth, one of the best of Berlin masters.—"Figaro."

**Bulow Declines.**—Dr. Hans von Bülow was invited by the Munich opera management to become director of that institution, to which he once belonged, for the next two or three years, for a few months of the season. Dr. von Bülow declined, alleging the state of his health.

**Franz Ondricek.**—A letter from Parma states that during the visit of the virtuoso Franz Ondricek, a son of Paganini, Baron Achille Paganini, as a mark of honor expressed his willingness to allow the great violinist's grave to be opened and to let Ondricek see the corpse. The body, which had been embalmed, remains intact, and exhibits clearly the extraordinarily shaped head. In addition to Ondricek and his wife and Baron Paganini, the impresario Weiser and the pianist Främcke, from Vienna, and Professor Franzoni were present at the impressive spectacle. Paganini, who died in 1840 in Nice, was first buried at Gajone, near Parma, but transferred in 1876 to the Parma Cemetery, where his son Achille had erected a handsome monument.

**An Imperial Composer's Copyright.**—A curious lawsuit is occupying the attention of musical people in Vienna. Some time ago a waltz, "Alpine Roses," was published in a daily journal as the work of Ferdinand Holzworth, but with an intimation, sufficiently clear to many, that the composer was the Archduke Karl Ludwig. The piece having been reproduced by a Hungarian journal, the publishing firm of Rosé sued the proprietors of that paper for damages, on the ground that the copyright belonged to them. The defendants, on their part, retorted that no Archduke would ever demean himself to sell his compositions, and asked that Karl Ludwig should be questioned on the point. The publishers objected, producing a certificate of sale from the Archduke's major-domo. Unfortunately that document is dated January, 1893, whereas the alleged unauthorized publication took place in November, 1892.

**The Blessed Dmozet.**—At a recent concert in Paris, the program of which was devoted entirely to new works by young French composers, one of the most successful numbers was a setting of a translation of Dante Gabriel Rossetti's "Blessed Dmozet," for chorus, orchestra and solos, the composition of Mr. A. Debussy, a former prix de

Rome of the Paris Conservatoire. The work is highly spoken of by the French critics.

**Fiddles and Fiddlers.**—The great Sir Augustus Harris has imported his fiddlers from Germany, where that article is cheaper, but has protected British industry by buying for them some London fiddles.

**Georg Rauckenecker.**—The late capellmeister of the Philharmonie Orchestra, Berlin, has written an opera, "Ingo," text from Freytag's "Ahnen," which was produced for the first time with success at Elberfeld.

**Decorations.**—The Prince Regent of Bavaria has given the Gold Medal for Art to Mr. Gura and Mrs. Dressler and Mrs. Heese.

**An Old Opera.**—The Manzoni Theatre, of Milan, lately revived the ancient work of Mercadante, "Il Bravo." It had not the success of its early date; although well represented, the audience remained cold.

**Italian Operettas.**—A series of new operettas has appeared in Italy. At Milan "Cappador," by Scognamiglio; at Portici, "Il Matrimonio di Cornelio," by Anatra; at Turin, "La Revista Militare," by Gherzi, and at Citta di Castello "La Villeggiatura," by Balbi, a choreographic dramatic musical two act piece, played by children under eight years of age.

**Music for Chicago.**—Miss Luiga Casagemas, a young Catalonian musician, has written an opera "Slave and Queen," of which the Spanish press speak highly. It will be sent to Chicago as a contribution to the section of Spanish women.

**Paris Opera Comique.**—Mr. Carvalho will produce from now to the end of the season, "Les Troyens," "Phryne," by Saint-Saëns; "Madame Rose," by Banès; "Le Diner de Pierrot," by Hesse, and "Le Toreador," by Adam. The revival of "Iphigenia in Tauris" is postponed till next winter.

**St. Petersburg.**—When the municipal council of the city proposed to give the name of Glinka to the little street in which he had once lived, the emperor objected. "Give it to a grand, important street," he said, "not a mere alley." So the Nicolskaia was rebaptized Glinka. All the Russian theatres have just celebrated the fiftieth anniversary of the first production of "Roussellau et Ludmila," which many think superior to his "Life for the Czar." The Theatre Imperial will produce a ballet called "The Magic Flute," the music of which is written by the Italian, Riccardo Drigo. It is reported that the production of "Die Hexe," by the Danish composer, Enna, has been forbidden on every Russian stage.

**London Royal College of Music.**—It is announced that the inauguration of the Royal College of Music in London will not be celebrated till next spring, in order to allow time for the erection of a concert hall and theatre devoted to the use of the pupils. When the structure is completed the Queen will take part in the opening ceremonies.

**Madrid.**—Two new operettas have been produced with fair success in the Spanish capital. One is entitled "Condemned in Costs," the other, "Reckoning without Your Host."

**Pauline Schoeller.**—Miss Pauline Schöller of Munich is the first candidate for the place of dramatic soprano, left vacant at the Cologne Theater by the departure of Mrs. Ende-Andriessen. She has appeared as "Aida" and as "Valentine" in the "Huguenots."

**Irene Abendroth.**—At the Hofoper, in Vienna Miss Irene Abendroth, of Munich, a young and talented colorator singer, has been engaged for two years from September 1.

**Brussels.**—The Brussels season 1892-3 ended May 4, when the Théâtre La Monnaie closed its doors. The successes of the season were "Werther" and "Orphée." The orchestra is now transferred to what the Belgians are pleased to call Waux Hall, where it will give a series of summerconcerts, in which will be four veritable festivals, devoted to works (1) of the Young Belgian school, (2) of the Contemporary French school, (3) of the Young French school, (4) of the Russian school. These four performances will be directed by Eugene Ysaye, the violinist.

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## A Gratifying Result.

THE Baltimore Oratorio Society held an important meeting at Sutro Hall last Monday night. The business in hand was to determine whether the organization was to continue to exist or not. The attendance included a large number of former and present members. President Sutro occupied the chair and very lucidly explained the situation of the society's affairs, and suggested three methods by which its existence could be continued.

The first was to assess the remaining 167 members \$3 each to raise the \$500 needed to give a concert. The second was to issue a subscription paper for voluntary gifts to this amount, and the third was to adjourn to some future day. The second plan was adopted, and \$300 of the \$500 was subscribed at the meeting, and thus nearly the amount necessary for the current expenses of the coming season was secured, and which will obviate the requirement of an individual membership fee.

This places the society again in a position where the members can be admitted absolutely free and without any taxation whatsoever. There can be no doubt that the balance will be obtained in a few days by the committee appointed for that purpose.

There was a unanimous rising vote of thanks, which was received with shouts of applause, to Mrs. Otto Sutro for her efforts in behalf of the society, which not only placed it out of debt, but gave it a surplus for the ensuing season.

Rehearsals will begin in October on two oratorios. One will probably be "Elijah" and the other a new work. An attempt will be made to arrange with the directors of the Auditorium building so as to give an oratorio at the dedication of the building.

Officers were elected as follows: President, Otto Sutro; vice president, Dr. J. J. Chisholm; treasurer, David L. Bartlett; secretary, Theodore F. Wilcox; Librarian, D. H. Emory; board of governors, Frank P. Clark, Edw. G. Daves, Charles E. Dohme, Samuel W. Duvall, Frank X. Hale, Thomas H. Disney, T. Buckler Ghequir, Lester H. Latham, Rev. J. S. B. Hodges, W. S. Cross, A. Clarke Gibson, John H. Adams, Jr., George T. M. Gibson, A. K. Shriver, Charles A. Martin.—Baltimore Exchange.

## Dresden Letter.

DRESDEN, May 5, 1893.

THE end of the concert season in Dresden suffered considerably from the mighty rivalry of the beautiful spring weather, which seemed to draw the crowds not into but out of the concert halls. One concert, however, was crowded: the matinee given by Anton Rubinstein for the benefit of the poor suffering people on the Isle of Zante. The great maestro in person conducted the orchestra of his F major symphony, and another composition, "Antony and Cleopatra." The soloist of the evening was Miss de Jakimowsky, Rubinstein's charming pupil, who played her master's G major concerto, achieving an immense success. Another Russian lady, Miss Jerebtzoff, gave some songs and the aria out of Rubinstein's opera, "Die Kinder der Haide." The great pianist himself played some solo pieces—compositions of his own—to which the enchanted audience listened with unhidden enthusiasm. Some days before we heard Rubinstein play at a private party given by Miss Natalie Haenisch, on which occasion some of her best pupils gave proofs of their talent and excellent training. Rubinstein's many admirers—all of them being invited guests of the charming lady of the house, Miss Haenisch—will never forget the impression of his playing.

Before Easter one had plenty of opportunity to witness how eagerly music is studied in Dresden. All the different schools arranged the usual Prüfungs aufführungen, of which the writer of these lines only witnessed a few, among these one given by the Dresden Music School (Director Mr. Schneider), which was a splendid specimen of the manner in which the numerous pupils here receive their musical culture. The school now looks back on a three years prosperous existence. A young English lady, Miss Winifred Fish, pupil of Mr. Blumer, by her highly talented rendering of the Mendelssohn violin concerto, gave much credit to her teacher, her tone being of uncommon sweetness and her execution of the work showing great intelligence and warm feeling.

The Royal Conservatory likewise closed its winter-semester by a brilliant "Schlussconcert," honored by the presence of His Majesty the King and members of the royal family. The director, Professor Krantz, enjoys great popularity, and is generally considered the right man in the right place, a worthy successor of Mr. Wüllner, now of Cologne.

In the great Court concert on the 22d of March parts of Antonio Smareglia's new opera, "Cornelius Schut," were on the program. The great duet between Cornelis and Elizabeth so highly pleased His Majesty, King Albert of Saxony, that he ordered it be repeated in the next Court concert on Easter Monday, which fact—His Majesty himself being a great connoisseur of music—must be considered a success for the opera. The German score is published by C. Hofbauer in Vienna. The beautiful music thoroughly corresponds in value with the poetic libretto,

the former being full of melodious charm, which already by reading the score makes a great impression.

We understand that the opera will be given on May 10 in Prague in the Bohemian Opera House. Two weeks later the work will be performed in German here in Dresden.

The Royal Opera Direction during the last month brought out three novelties—Mascagni's "Rantzau," which, thanks to the exquisite acting of Scheidemantel as "Joh Rantzau" and Mrs. Wittich as "Luisa," achieved greater success with us and met with a warmer reception here than it did for instance in Vienna and Berlin.

The next opera nouveauté was "Zwei Componisten," a highly respectable and short work by our Dresden court opera conductor Mr. A. Hagen, and last but not least we witnessed the other day the first performance of the new one act opera "Der Hochzeitsmorgen," by the young gifted composer Baron von Kaskel, which work met with such a brilliant success in Hamburg under Pollini. It was also received here with great acclamation. The criticisms in the daily papers were highly favorable, however void—we are glad to say so—of any local enthusiasm (Mr. Kaskel is a born Dresdenian) and over appreciation which so disagreeably impresses the readers of the criticisms.

The music to Kaskel's opera is fresh, of an easy and natural flow, popular and unlearned in style, displaying great knowledge of scenic effects. The form is a sort of amalgamation of the old opera form (consisting of lieder, recitatives and choruses) with the new pattern created by Mascagni in his "Cavalleria." The music, however, is by no means a copy of Mascagni, but the libretto, written by Mr. Koppel Eufeld, is nothing but the real Mascagni-Verga imitation. It was, however, cleverly written.

We are expecting more new operas before the close of the season (in June), of which more in my next letter.

A. INGMAN.

## National Conservatory of Music.

Examination in History of Music—Henry T. Finck's Class.

NEW YORK, May 18, 1893.

1. What was the origin of the expression Cantus Firmus?
2. What was Hucbald's organum?
3. What are Madrigals, and where were they most popular?
4. Of what was the oratorio an outcome?
5. Describe the several steps in the development of harmony.
6. What were Lulli's operatic methods and innovations?
7. What has England done for music?
8. Give some facts about Bach and his works?
9. What were the merits and faults of Italian opera singers of the seventeenth and eighteenth centuries?
10. What were Gluck's operatic principles?
11. Name Meyerbeer's best operas and their qualities.
12. Wherein lies the importance of Weber's "Freischütz" and "Euryanthe"?
13. Give some facts about Schumann.
14. Schubert and Franz.
15. Give a brief sketch of Wagner's life.

## Texas Music Teachers' Association.

BELTON, May 2, 1893.

CIRCUMSTANCES during the past season of 1892-3 having been very unfavorable toward the successful carrying out of our regular annual meeting at Galveston on Wednesday, June 21, of this year, and also owing to the fact that a great many of our members will visit the World's Fair at Chicago this summer, while others have signified their intention of going to the leading musical centres in the North and East for the purpose of study, we, the executive officers of the Texas Music Teachers' Association, in accordance with the sentiment of many of the members, hereby announce a postponement of this meeting to the same place on the third Wednesday of June, 1894.

WM. BESSERER,

Secretary and treasurer.

GEO. H. ROWE,

President.

## Henry T. Finck's Plans.

MR. HENRY T. FINCK has left for the West to repeat his "Pacific Coast Scenic Tour," and collect material for a new edition of that work. His last contributions to the musical season are an article on Padewski in the June "Forum" and one entitled "An Hour with Robert Franz" in the June "Century." Mr. Finck does not intend to do any literary work this summer, as he thinks he deserves a good rest after writing the 1,000 pages of his "Wagner and his Works," 510 of which were written in four months last summer.

**Operas at Leipzig.**—During April the new city theatre gave twenty-five performances, namely, "Bajazzo," five times; "Bastien and Bastienne," "Schauspielfirector," "Lohengrin," "Cavalleria Rusticana," "Die Teufels-glocke," twice each; "Don Juan," "Frieschütz," "Oberon," "Wildschütz," "Opernprobe," "Fliegender Holländer," "Fra Diavolo," "L'Africaine," "Trovatore," "Taming of the Shrew," "Haidenschacht," "Rattenfänger von Hameln," "Djamileh," "Der Asket," once each.



A helm is more necessary than a compass in sailing toward the shores of success.

"I HAVE never been associated with so able an artist. She is simply wonderful."

"What do you mean by that, how 'an artist'?"

"Well, to begin with she has the born gift of musical conception. It takes her no time at all to get all there is out of a piece, and she sees more points than anybody. All other singers seem to sing around a composition, not through it. They depend on personal suggestion for ideas and can't get them then without great time and labor. She is a musical thinker.

"Then, too, she has the power of painting the tone picture as it is in her mind. She brings to bear all the resources of a thorough musical education to illuminate the conception for her listeners. She colors.

"These things are added of course to her glorious voice, rare compass and quality, excellent technic, and all the necessary accessories of rhythm, time, correct ear, memory, &c.

"But before and above all, she works! Why, that woman, with all her great natural endowments worked like a day laborer all the time she was in my choir. She studied the smallest detail like an amateur. She was never satisfied till the idea she had in her mind was at tongue tip. Nothing was ever left vague or indistinct. She rose early, traveled much, filled lapping engagements, attended rehearsals, received musical callers, helped young aspirants, got off trains to attend concerts, and platforms to take trains—yet studied through it all, studied hard—read, examined, thought, sang, played, experimented, and never rested while anything remained undone; indeed, she seemed to rest but that she might have strength to continue her work.

"I tell you, when one sees these flocks and herds of metropolitan vocalists basking in their puny glory, exacting flabby compliments at every turn and flying into tempests if but a frown is directed toward them, drawing upon their small bank of talent without thought of replenishing, it is not difficult to prophesy their future. They depend on their one little gift of tone making, walk round and round in their narrow circle; 'they toil not, neither do they spin'; they neither study nor read nor think; they scarcely ever sing except before an audience. The whole field of musical intellectuality is an untillied waste. Even technicality is barely scraped on the surface. Their one little plant dies in a year or two or is choked out by stronger growths. In three or four years people are wondering what became of them, while true artists grow stronger as their powers ripen and develop under systematic training.

"Clementine de Vere has never been satisfied with any achievement she has made. Success in ballad but suggested concert work. Concert singing indicated the possibilities in oratorio. 'The highest priced choir singer in New York' meant nothing but a stepping stone. Applause but incited her progress, success pointed but to—work. So now we find her, with her French temperament and Italian training, taking up the severe and wholly distinct area of German interpretation, and I make not the slightest doubt she will add the laurels of German appreciation to her wreath of fame. That's what I call being 'an artist.'"

So speaks Mr. P. A. Schaecker, organist and choirmaster of Dr. Paxton's church, of his late soprano, Mrs. de Vere-Sapio, who it is understood has gone abroad to make a concert tour of the German provinces.

Speaking of the "trial" for her successor Mr. Schaecker says: "Scores of fine singers came to try for her position. I was surprised at the excellence of much of the outside talent that appeared. There were some marvelously fine and well-trained voices among them. But, my goodness! they wanted a cupola on Miss de Vere's salary—a house and lot—a home at the Waldorf—a carriage for service—gloves and shoes thrown in! They could not realize that Miss de Vere's salary was a phenomenal one, that a prima donna in the best sense was not a common occurrence in an organ loft.

"I have had little experience with 'trials' or 'church musical committees,' says Mr. Schaecker. "Dr. Hastings and his entire family were so extremely musical that they were all the committee a church needed. Dr. Paxton loves music, but not being technically trained left the work to one of the tip-top musicians of the city, Mr. Francis Hyde, with whom nobody could have any trouble. This year we have Mr. Wheeler and Mr. Jaffrey, music and business

combined, as our committee. It is all right in our church, whatever way it is.

"Yes, on general principles, I think the fewer that meddle with the music the more simple the manipulation. I think it would be better if the church music rested between the minister and the organist, provided the latter were capable, the former musically educated. I see no reason why he should not be. All people may not be trained to be practical musicians, but all could become sympathetic coworkers with practical musicians.

"A quartet choir is my ideal. I can do what I like with a quartet. A chorus must be sufficiently big to be effective; say, at least, forty voices. I have had a very pleasant experience with chorus at St. Thomas'. The 'boy choir' I do not love. It means endless handling over of new material; and then so much depends on the building! In one building effect is lost, in another heightened. At the Catholic Cathedral the boy choir is at its best. I often step in on my way down Sundays to hear it. The work there is very good, too.

"Indeed church building has more to do with vocalism than people dream of. In some lofts the voices are flattened and depressed, in others magnified and enriched. Any one who can make a good impression from our loft is a first-class vocalist. No help is rendered, I assure you, from the architecture. By the old arrangement the organ was in two parts, 40 feet distant from each other, the organist in the centre."

The musical library of the West Presbyterian Church is as varied and extensive as any in the city. Mr. Schnecker writes much for his choir, and publishes much that is sung there. He is master of vocal as well as instrumental technique—says one cannot write music without a thorough knowledge of voicing. His aim has been to cut out all trivial work and make the church music valuable as well as attractive. He would like to do a first-class mass every Sunday.

He writes and copies all his own manuscript, being unusually expert. It is all neat and beautiful. He teaches half of each day at an élite ladies' school here, which is as pleasant educational work as teaching can be.

Mr. Schnecker was born in Europe, of musical parents. He studied violin and piano in Germany, but through the influence of his best friend and guardian, Rev. Dr. Muhlenberg, founder of St. Luke's Hospital, he was led to concentrate on organ and composition. His love for the church and religious service are due in large measure to the influence of this excellent man. His organ harmony counterpoint studies were had under Mr. S. P. Warren, of Grace Church.

For twenty-one years he has been organist at Dr. Paxton's church, and has also been assistant organist at St. Thomas'. In early times he played much in public, but recently composition has taken all the time outside his choir and school duties. He loves the writing of sacred music better than any other; has published one organ book and has the second in proof. In these every tint of emotion is expressed; christening to funeral is provided for. He has also written quantities of piano pieces, secular songs and transcriptions, which are played all over the country.

Mr. Wm. Rieger and Mrs. Hollister (new), and Mr. Eric Bushnell and Mrs. Alves, of last season, constitute his choir. He loves flowers, poetry and music, and leisure moments are just now occupied in directing the sodding and planting of a large garden back of his pleasant home on Fifty-second street.

Mr. E. F. Jones, an advanced organist and musician, and devoted reader of THE COURIER, in Brisbane, Australia, writes:

"It is Sunday evening, and within sound and hearing (!) are the musics of a Wesleyan and a Presbyterian church, a Salvation Army barracks and a number of wooden resonance cantels, called homes, each sheltering a piano. In one a young lady is rather carefully playing Mozart's seventh sonata. Good! The long rhythmical swing of the allegro is enjoyable. But long before the charming andante is reached the sound of voices breaks in; voices young and old, tuneful and otherwise, begin to wrestle with one of the dear old hymns, while upon a piano to the left 'Silvery Waves' is being rattled out. Even Moody and Sankey are doomed to be crushed, for here comes the Booth contingent with martial, noisy strains of a brass band, while the modest congregation of 'The Old Kirk' raises its 'Psalm of Contrition.' There are some fine soprano voices there, although the men, singing the tune a couple of octaves below, make the work a trifle rough and inconsequent. Between the zealous parties our suburban Sunday evening is aught but one of rest. Yet we are thankful for the spirit of music that is steadily spreading and only pray for its best direction."

The choir of the Church of the Mediator, at Kingsbridge, New York, has been in charge of Mr. J. Holmes McGuinness since last November. The services are simple, and most of rehearsal time is spent in vocal drill, so necessary as a foundation for heavier work. There are twenty-five men and boys in the choir, some of the latter being very young.

One, little Walter Reeves, but seven years, is really a re-

markable child, having a wonderful ear and a sweet, if not powerful voice. At last rehearsal the organist played over for him a sacred tune he had just composed, and was surprised to have it followed with almost absolute correctness after one hearing. Most of the boys are musical, very earnest, and great progress may be expected.

Willie Staunton, who has a rich soprano voice, a remarkably good idea of time and sings with taste; Ralph Geer, with voice of strong leading quality, who reads well; Willie Reeves, Walter's brother, a born musician, from whose original ideas the organist has arranged a very charming "Venite"; Albert Linton, of a musical family, and giving much promise, are among the most prominent of the boys at present.

The organist having but just passed his majority cannot yet have strayed very far from sympathy with them. Mutual affection is one of the sources of the choir's success. Church music has been chosen as his life work, for the sake of the good he may do in the Church. He is still an earnest student. In addition to his work here he is assistant to Mr. Whitney Coombs.

"His singing is to me exactly like dried rose petals," said charming Fannie Weir of a singer recently. "Dried rose petals" expresses it exactly in many cases.

FANNIE EDGAR THOMAS.

P. S.—Organists, please tell me about your substitutes (players or singers), when located for the summer. I want to visit them.

### Paderewski's Wife.

IT was the Pole who was speaking, and the Pole usually knew whereof she spoke. She had traveled much and had met many people. She had hosts of friends among men and women with whom even a casual acquaintance implied a certain distinction. She was magnetic, sympathetic and the recipient of many confidences. She was wise, and held these confidences sacred. But even this remarkable woman found herself gossiping after that last recital, when a number of Paderewski's feminine admirers rested in a woman's club up town and talked it all over.

Someone was at the piano, playing over softly a Chopin waltz. The Pole lounged in a great chair before the open fire, with the tips of her patent leather shoes trustfully extended toward the blaze. A woman with auburn hair and the carefully adjusted expression of one who has lived and suffered and wants the world to know about it lay in a divan near the window, and sighed profoundly at regular intervals. Unimpressed by the gloom of the surroundings, a brown eyed girl at the window rocked and ate chocolate creams. The Pole was thinking, and suddenly she began to think aloud.

"It was years ago when I first met them," she said reflectively. "I do not care to say how many years it was, I am still so young myself. Paderewski was younger then, naturally. He was more handsome, but less interesting. He was gay and light hearted and full of ambition. That was at first. I used to drop in upon them, and we had jolly little evenings. His wife—I remember her well. She was young, too, and very womanly and very sweet to look at. She had blue eyes and brown hair, and a little dimple in the left cheek. She was devoted to her husband—full of aspirations for him. She expected to see him a great man. He played to her always what he wrote, and she lay on the couch and listened and admired him more than—well, even more than our sad faced friend here."

The sad faced friend on the divan dropped something at this point, and hurriedly leaned over to look for it. When she rose much of the soulfulness of her expression had vanished.

"They lived in a plain little room," resumed the Pole, slowly. "Paderewski was not great in those days, and they were very poor. Things got worse. All their plans miscarried, do you say? And the castles they built fell so quickly and in such ruins! Did he hope for an engagement—behold, the manager died! Did he arrange to play at a concert—it was never given. Had he a private recital—a felon came on his hand. So it went, and the wife—she was not less cheerful, but she remained on the couch for hours every day. She grew thin. She became a consumptive. It was the worst form, and you could see her change from day to day."

"The doctor came and said, 'Take her away from here. Go to France or Italy. She needs change of air and scene.' The husband could not do it. 'Then give her wine and good food.' He could hardly do that. He tried. Only he and she and very near friends know how hard he tried. Fate was all against them, and she died. What he now receives for one evening of his music might have prolonged her life for a year. He thinks of it very often. I sometimes wonder that he thinks of anything else. He is perhaps the greatest living pianist. He is certainly one of the greatest living victims of the irony of fate. He has everything but what he wants."

"He is successful, but his success cannot bring the old days back to him. If I knew him well—I think I do—he will not forget them, nor the woman to whom he was so genuinely attached. Certainly not all the foolish atten-

tions he now receives from—from us has made him forget her thus far."

At this point the Pole suddenly realized that she had been speaking and paused.

A brief silence was broken by a remark from the auburn haired woman.

"It is a very pretty story," she said, sweetly, "but I have heard it before. It makes me realize forcibly, however, how fortunate it is that you and I have for Mr. Paderewski only sentiments of the most cordial esteem."—"Sunday World."

### Music in Boston.

BOSTON, MAY 21, 1903.

THE musical season of 1892-3 is over. A season that, so far as Boston is concerned, was not marked by great events; a season in which mediocrity was often encouraged by hearty applause. Yet there were pleasing concerts, and singers and players of merit met with artistic success, even in the absence of patrons and patronesses.

Let us look first at our home industries.

The Händel and Haydn Society gave "The Messiah" (2), Cherubini's D minor mass, Chadwick's "Phoenix Expirans," Bach's "Passion According to St. Matthew" and Händel's "Samson." "The Messiah" and Bach's "Passion" are demanded yearly, it is alleged, by the subscribers to these concerts. These works are given as a quasi-religious service. There are two concerts then left for the performance of other works. The musicians may well ask, "Is it necessary to give these works of Händel and Bach each year?" or "Would they not be more effective if they were heard at rarer intervals?" The managers would probably answer, "But these two oratorios draw the crowds and enable us to venture in the direction of novelty."

A society does not grow in musical grace by repeated performances of familiar works. Familiarity with the text is often accompanied with carelessness of the singers, and though this last season the work of the chorus in the well worn oratorios was admirable, the mere going over known ground cannot be regarded as a step forward.

The feature of the last series of concerts by the Händel and Haydn was the introduction to this city of Mr. Chadwick's "Phoenix Expirans." Works of such modern form and modern sentiment should be welcomed by the present energetic board of managers. The days of fetich worship in music are growing to a close. An oratorio is not necessarily worth the preparation simply because it is an oratorio, and one signed by a mighty name.

This blunt remark of the musical critic of the "Pall Mall Gazette" deserves attention: "We do not exactly rejoice to know that Anton Rubinstein is at present engaged over the composition of an oratorio called 'Christus,' the libretto of which has been composed by Mr. Bulthaupt, of Bremen. To begin with, the oratorio is really played out as a form of composition. It cannot have a resurrection among forms that are quite alien to its spirit and inspiration."

The experiment of reviving Händel's "Samson" was vain. The work seemed intolerably dull.

The Cecilia gave four concerts. The first introduced Dvorák, who led his "Requiem Mass." There was the natural animal curiosity to gaze on a distinguished man, particularly as it was announced that Dvorák would by his individuality be the means of sowing a fine crop of American composers, who would ultimately write real American music; such music that if it were played in a foreign concert hall the delighted audience would at once cheer for American art, recognizing the flavor of the soil. As for the requiem, I doubt if any one in Boston now remembers much about it.

The other work of long breath given by the Cecilia was "The Damnation of Faust." The two remaining concerts were of a miscellaneous nature.

The Cecilia is an excellent body of singers. There is little to be desired in quality and purity of tone, balance of parts, willingness and intelligence. It would be a pleasure to hear Mr. Parker's "Hora Novissima," César Franck's "Ruth," or Dubois' "Seven Words" sung by this chorus.

There have been changes in the personnel of the Apollo. Good men and true have fallen out of the ranks, and good men and true have taken their places.

This club insists on the rule "the first comer gets the best seat." There is a rush at the opening of the doors; the men of the audience might well beguile the half hour before the first number with newspapers or games of chance, and the women might provide themselves with worsted work. I am told that the reason of the non-assignment of seats is to guarantee absolute quiet during the performance of the opening piece.

The concerts of the Apollo are of strictly subscription order, and they evidently give keen enjoyment to the audience. The hearers do not weary of the monotony of male tonal effects, and they are never tired of hearing the men sing sweetly of love, war and drink, the subjects so dear to all composers for male voices. The audience is always



good natured, and it laughs whenever there is a deliberately "humorous" part song.

There was much said at the beginning of the season about the wonders to be worked by the Boston Symphony Chorus, an annex to the Boston Symphony Orchestra. This chorus is now dead and buried. It dug its own grave and then killed itself, and it thus won loud and unanimous applause.

This unhappy chorus made two appearances: in the Ninth Symphony and in a double bill that included Brahms' "Song of Destiny" and Foote's "Skeleton in Armor."

The power of personality in music was again shown by the interest excited by the departure of Mr. Nikisch and by the gossip concerning his successor. To-day it is the conductor that is examined curiously. The work, of which he is supposed to be the interpreter, is of secondary importance.

There has as yet been no authoritative statement made concerning the successor. There is an effort in a certain quarter to boom Mr. Kneisel for the office. Mr. Kneisel is an admirable violinist, concert master and quartet player; I do not believe that he would willingly give up his assured reputation for the risk of success or failure as a conductor, even if the managers invited him. Mr. Higginson still insists that the choice of a conductor is his own business, although no one disputes his assertion; and he still uses violent language when reference is made to the legitimate curiosity of the newspapers in the matter. A reporter, although his clothes are of approved cut and his hair is pleasingly combed, is to the owner of the Boston Symphony Orchestra as a red petticoat to a bull.

The following orchestral works were performed at the Symphony concerts this last season for the first time: d'Albert's first Symphony, Busoni's "Symphonic tone-poem" (MS.), Dvorak's overture "Husitska," a mangled version of Gilson's "La Mer," Grieg's second "Peer Gynt" suite, Humperdink's "Humoresque," Miss Lang's "Dramatic Overture" (MS.), MacDowell's "Hamlet" and "Ophelia," Paine's Columbus March and Hymn, Reinecke's overture to "King Manfred," Riemenschneider's "Dance of Death," P. Scharwenka's "Frühlingsswogen," Saint-Saëns' second Symphony, Svendsen's legend "Zorahayda," Thierot's Sinfonietta, E major; Tchaikowsky's E minor Symphony (No. 5). Foote's cantata "The Skeleton in Armor," Gounod's "La Vision de Jeanne d'Arc," Davidoff's concerto for 'cello No. 3, Raff's "La Fée d'Amour" were also heard at these concerts for the first time.

The soloists were as follows: Violinists, Marteau, Kneisel, Loeffler, Schnitzler, Roth, Adamowski (five of them are members of the orchestra); pianists, Buson, Fanny Bloomfield-Zeisler, Paderewski, MacDowell, Stasny, Nowell and Miss Castellano; cellist, Schroeder, of the orchestra; singers, Juch, Basta-Tavary, Priscilla White, Louise Leimer, Marie B. Smith, Lillian Carlsmith, Raschowska, Mrs. Nikisch and Messrs. W. J. Winch, G. J. Parker, Max Heinrich, C. E. Hay and Heinrich Meyn.

Composers were thus represented: Wagner, 10; Beethoven, 9; Dvorak, 4; Brahms, 4; Liszt, 4; Saint-Saëns, 4; Schumann, 4; Berlioz, 3; Schubert, 3; Weber, 3; MacDowell, 3; Back and Goldmark, Haydn and Mendelssohn, Mozart and Raff and Tchaikowsky, 2, and there was one performance of a work by d'Albert, Bizet, Bruch, Busoni, Davidoff, Ernst, Foote, Gade, Gilson, Gounod, Grieg, Humperdink, Lalo, Lang, Moszkowski, Nicolai, Paderewski, Paine, Reinecke, Riemenschneider, Rubinstein, P. Scharwenka, Spohr, Svendsen, Thierot, Vieuxtemps, Volkmann.

The Kneisel Quartet gave a series of concerts distinguished as ever by purity of taste and perfection of performance. The chief novelties were Lalo's E flat quartet, Brahms' clarinet quartet, Loeffler's sextet and MacDowell's "Sonata Tragica" for piano.

Chamber concerts were given by the Adamowski Quartet, Mr. Baermann and Messrs. Perabo, Listemann and Giese. Mr. Foote, assisted by Mr. Sauter, gave a concert at which pieces by the pianist, for oboe and piano, were played for the first time, and Mr. Whiting gave three chamber concerts.

The virtuosos visited us. There were comets that dazzled; fixed stars of serene beauty; wandering stars, "to whom is reserved the blackness of darkness forever."

But let us look hurriedly at the season and in chronological order.

Cyril Tyler made his first appearance October 11, and he pleased the audience by the native sweetness of his song and by his changes in dress—from little Lord Fauntleroy to the chorister of an English print.

The Henry Mapleson Opera Company gave "Fadette," a mutilated version of "Les Dragons de Villars," October 17, and the performance was deservedly a complete failure.

"The Fencing Master," an operetta by Messrs. DeKoven *et al.*, was first produced in Boston October 31.

Miss Marguerite Hall gave song recitals with agreeable programs in November.

Messrs. Wolff and Hollman gave a series of concerts in December. Although the attending circumstances were in a measure unfortunate, the delight of the audiences irritated local violinists of foreign extraction, who resented apparently the intrusion of these brilliant players of salon pieces.

Paderewski appeared in January and again hypnotized his hearers.

"The Knickerbockers," an operetta by Mr. De Koven, was produced for the first time by the Bostonians January 5. A friendly audience led by Mr. Tom Karl applauded the work enthusiastically.

The Nordica Company gave the first of a few old-fashioned concerts January 16. There was a frenetic and greedy audience; floral tributes were awarded at the proper, or improper time; and there was some good singing.

It was in January that Mr. Busoni gave remarkable piano recitals.

Henri Marteau appeared at a symphony concert January 22 and triumphed gloriously. The violinists of the orchestra complained of Marteau's youth. Never mind, he will be older next year.

"The Mountebanks," an operetta by Cellier, was given by the Lillian Russell Opera Company April 3. The work met with no favor.

The Hinrichs' Opera Company invaded Boston in April and gave the first performance of "L'Amico Fritz" the 25th.

Miss Lillian Durell made her first appearance as the heroine of Gounod's "Faust" March 13.

Now let us call a minor catalogue of givers of recitals; let us huddle together the just and the unjust without discrimination: undoubtedly they all did their best. There were singers, as Mrs. Sophie Zela, Miss Little, Miss Rollwagen, Miss Carlsmith, Mrs. Nikisch, Mrs. Heinrich, Messrs. Eliot Hubbard, Max Heinrich, Heinrich Meyn, S. Woodward and Plunket Greene; there were pianists, as Scharwenka, Miss Richter and Miss Lewing; there was the Russian Choir; there were lecturers, as Messrs. Krehbiel, Botume and Bancroft; there were farce-operettas, as "Jupiter," "The Lion Tamer," "1492."

Welcome visitors were the orchestras under Damrosch and Seidl, and long to be remembered was the singing of Miss Juch and Mrs. Fursch-Madi in the duet from "Lohengrin." The string quartet with the long name, the quartet dominated by the preface of Adolph Brodsky, gave an interesting concert.

Neither pianists nor singers went far from the beaten track. Miss Little introduced two strange songs by Gabriel Fauré; Mr. Greene was heard in ballads that were an agreeable relief to the ordinary program of Schubert, Schumann and Brahms; Miss Castellano played piano pieces of Martucci and Van Westerhaut; but as a rule it was the old, old story—Bach was chiefly represented by the arrangements of Liszt and Tausig; there were the familiar sonatas of Beethoven, the Carnival of Schumann, a rhapsody or legend by Liszt, and the stock pieces of Chopin, while the singers showed that they could sing all of the old songs, unlike the young woman in the sentimental ballad.

Then there was the usual assortment of concerts that were rather social events, where fashionable mediocrity was rapturously applauded by fashionable ignorance, and where nothing was lacking but tea and wafers; concerts that were followed by impassioned paragraphs in the "Social Departments" of the newspapers.

Yes, the season was dull, and there was more to blame than to praise. The faithful chronicler of such a season is apt to be regarded as the pestilence that walketh in darkness, as the destruction that wasteth at noonday, or the more charitable allege that he is a prey to cancer at the stomach. The faithful chronicler itself appears to the enthusiastic and indiscriminating amateur "like a doleful old song which a bewildered sick man goes on droning out to wearied listeners, and the attendants at the bedside say to themselves: 'If he were in health again he would sing to us some other song, for we have heard this a hundred times.'"

They have undoubtedly heard it a hundred times, and they will undoubtedly hear it a hundred times. For the old idea that the musician was born, not made, seems to be exploded. And yet it is not given to everyone to sing or to play any more than it was given to all the ancients to go to Corinth. The public has not learned that music is first of all an art. Nor does the public appreciate the fact that there is no place in Art for mediocrity.

PHILIP HALE.

## AN UNAUTHORIZED PUBLICATION.

THE official program of the New York State Music Teachers' Association for the forthcoming meeting has not yet been published. It will appear first in THE MUSICAL COURIER as soon as it is completed. The garbled version which appeared in the "American Art Journal" last week was unauthorized, besides being full of glaring errors.

## Foreign Items.

**Essipoff in London.**—Mrs. Essipoff gave her second recital at St. James' Hall on May 10, when her masterly playing elicited frequent and hearty applause from a numerous audience. Her program included a sonata by Schytte, which, however, proved of more executive than musical interest.

**Gaetano Luporini.**—The "Gazetta Musicale" of Milan is starting a boom for Gaetano Luporini, of Lucca. He has composed a semi-serious opera in three acts, named "I Dispetti d'amore." The scene is laid at Chioggia in the present day, and the characters are therefore Venetian. The music is described as inspired, full of heart and sentiment and written con brio. Good authority states that it will soon be represented at one of the first theatres of Italy. Ricordi is so pleased with this work that he has commissioned the composer to write another, the scene of which will be laid in Lucca.

**They Liked Herbert's Suite.**—Master Jean Gérardy made his reappearance in England after an absence of some months. This really gifted young artist played several compositions for the first time, having committed to memory a completely new repertoire. After the andante by Sitt and the tarantelle from the suite by Victor Herbert, he was compelled to play an encore, giving the serenade from the same suite. In the second part he played Popper's third nocturne and Davidoff's extremely difficult "Am Springbrunnen," which caused a furore nothing could appease but a second encore. By way of a contrast the little maestro played Godard's berceuse in E minor in a style that left nothing to be desired. Although this gifted child appears to be as near perfection as possible, every time we hear him play he seems to improve.

Raoul Koczalski is in appearance a chubby faced, fat little boy of about eight years, but one to whom music is evidently a language, and to an extent that makes him one of the most, if not the most marvelous prodigy this generation has seen. The height of the astonishing was, however, attained when the child played a graceful gavot and valse of his own, respectively bearing the amazing opus numbers 43 and 46! After this one can only exclaim with Dominie Sampson, "Prodigious!" Whether the little fellow will ever become a sterling artist must depend on the wisdom of his trainers and the judicious husbanding of his extraordinary gifts.—London "Musical News."

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## THE MUSICAL COURIER,

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## Some Gotham Gossip.

**D**UDLEY BUCK has written for and dedicated to the eminent basso, Frederic Reddall, a dramatic ballad entitled "The Village Blacksmith," now in press and shortly to be issued by Arthur P. Schmidt, of Boston. Mr. Reddall says it seems to be an unwritten law that a blacksmith must be a bass, as in "Robin Hood," but claims it doesn't necessarily follow that every bass is a blacksmith.

William C. Carl met with big success on his recent trip through Ohio, and returned laden with valuable press notices. He opened new organs at Canton, Mansfield, Columbus and Cincinnati. At Mansfield a supper was given him by Mr. and Mrs. Sewell, prominent musicians of that place. At Columbus he was entertained by Christian Heddaus and Philip Wirsching, the organ builder. At Cincinnati a dinner was given in his honor at the St. Nicholas Hotel by E. W. Glover, professor of organ at the Cincinnati College of Music, which was attended by many prominent musicians and critics. So that while Mr. Carl opened organs, his delighted hearers opened the doors of their hospitality in a most pleasant fashion.

Here are some American May birthdays: William Smith Babcock Matthews was born in Loudon, N. H., May 8, 1837; Russell King Miller, a young composer of much promise, counts his earthly career from May 10, 1871, being now but twenty-two; May 11 was Emma Marcy Raymond's natal day; Boston's John Sullivan Dwight first saw the light of day on May 13, 1813; I. V. Flagler, of Auburn, N. Y., was fifty-one years old on May 15; Frank G. Dosert and B. H. August Hofmann both claim May 20, the former having been born in 1861 and the latter in 1866; Albert Augustus Stanley, of Ann Arbor, Mich., was born at Manville, R. I., on May 25, 1851.

H. H. Duncklee, of Newark, was the guest on May 17 and 18 of W. C. Carpenter, of the Carpenter Organ Company, at Brattleboro, Vt. A. F. A.

## The "Seized Violin" Not a "Guarnerius."

**O**LE BULL was not so short of money in 1850 as to sell his "Guarnerius" for \$100!

That improbable statement will grieve the widow and daughter of the "great artist," for such he was. Ole Bull played the "Kreutzer Sonata" with Liszt at a concert of the London Philharmonic. No violinist since Paganini so affected his audience, or had a better return from the ticket office.

In the "Little Violinist," page 31, we find the real Ole Bull in company with Hans Christian Andersen.

MILTON, May 22, 1893. SAM. JOHNSON.

## Lucie Palicot.

**A** MOST interesting event in the musical world this season will be the American debut of Mrs. Lucie Palicot, a distinguished French virtuose pianiste and composer, whose performances on the pedalia piano have won for her an exalted position among the great virtuosi and instrumentalists of Europe.

Mrs. Palicot comes to this country under the highest possible auspices, with the enthusiastic indorsement of the French and English press, as well as of all the great French musicians, including Massenet, Ambrose Thomas, Reyer, Leo Delibes, and particularly Gounod, whose protégée she is, and who composed for her and the pedalia piano a number of pieces of the highest musical value.

A brief description of the pedalia piano, an instrument very little known and which Mrs. Palicot has brought so prominently before the public, will not be out of place.

The pedalia piano is a separate grand piano with its own strings and mechanism played by a pedal keyboard similar to that of an organ.

The range is two and a half octaves with an extra octave operated by a coupler.

The regular concert grand is placed upon the pedalia grand, the player thus being able to use the regular concert grand either independently or in conjunction with the pedalia piano, as the rendering of the composition may require.

The tone of the pedalia piano reminds one of the tone of an organ and also of that of the bassoon and double bass. It has a great deal of intensity, and so greatly increases the effect of pieces which are played with its assistance.

But the study of this instrument presents almost incredible difficulties. Women would seem to be almost debarred from its use by reason of their dress and slight physical strength.

The gymnastic exercise which involves the use of the toes and heels, sometimes alone, sometimes in parallel direction with the hands and sometimes in opposite direction to them, would seem to exclude all possibility of grace in the performance.

Herein consists the delightful charm of Mrs. Palicot's playing. To see wonderful effects that require a considerable degree of physical strength produced by the most cap-

tivating movements doubles the artistic value of the performance.

For her American tour Mrs. Palicot has selected the Knabe pianos, and that eminent firm has specially constructed for her a Pedalia piano of great volume and sonority of tone, which she uses in conjunction with the regular Knabe Concert grand.

## Musical Items.

**Sound and Color.**—A correspondent of "Notes and Queries" brings out a strange conceit. "Almost from childhood," he says, "I have been in the habit of associating the vowel sounds in a word with color. In the course of a somewhat long life I never met more than one person (a woman) who was possessed of a similar craze, as I considered it, and in her case only two of the vowels, a and o, were supposed to have color. In my own case each vowel has its distinctive color. A is very white, e is light blue, i is red, o black and u brown. When I hear a name I remember its color, although I may not remember the name itself, and thus I sometimes give a wrong name, although of the same color—e. g., 'Mr. Cook' instead of 'Mr. Wood.' To my mind Abraham is a very white word, need is light blue, iniquity is as red as if printed in red ink, bore is black, and useful is brown."

**Three "Northwestern" Concerts.**—Three concerts were given at the Northwestern Conservatory at Minneapolis last week. On Monday evening a "classical evening" was given by Mr. Fritz Schlacher and some of his advanced pupils, assisted by Miss Esther Butler and Miss Anna Luchs. On Wednesday was given the ninth historical Vocal Recital by Mr. and Mrs. Marshall, Miss Butler and Mrs. Webster, and on Friday evening the graduation recital of Miss Jessie Ross was given.

**The Mendelssohn Club.**—The Mendelssohn Club, of Des Moines, Ia., held its sixth meeting last Thursday evening, when this program was given by the members:

Vocal, "O God, have mercy" (from St. Paul).....  
Mr. J. W. Campbell.  
Piano, Songs without words.....  
No. 15.....  
No. 12.....  
No. 8.....  
Miss Julia Plumb.  
Vocal, "Hear us, O Israel" (from "Elijah").....  
Mrs. Ida W. Bartlett.  
Concerto for piano, op. 25, in G minor.....  
Miss Julia Plumb.  
(Orchestral parts on second piano by Miss Lulu Nash.)

**A Brooklyn Musical.**—A musical will be given this evening in the piano wareroom of M. S. Demarest in Brooklyn, when a number of Brooklyn artists will appear.

**Klauser Institute.**—The seventh regular piano recital was given at the Klauser Institute, Milwaukee, last Wednesday evening, when an artistic program was rendered.

## When Paderewski Plays.

They've got a new sensation now,  
One that is all the go;  
He came to us across the seas  
To bang the piano;  
'Tis said his hair has not been cut  
For lo! these many days;  
But all the world goes raving mad  
When Paderewski plays.

He'll be at the Columbian Fair  
To pound the ivory keys,  
And while his music will be sweet  
His name will make you sneeze;  
They're waiting there to rob us all  
In divers sorts and ways,  
But you will gladly stand the drain  
If Paderewski plays.

Perhaps instead of cholera dire  
To us he has been sent;  
With agile deftness he can crawl  
All o'er an instrument;  
If Orpheus could hear him now  
He'd listen in a maze,  
And break his harp across his knee  
When Paderewski plays.

I long shall hear him in my dreams  
And see his angel form;  
I don't begrudge the shekels which  
From me he took by storm;  
I care not when he waltzes home,  
Nor just how long he stays;  
I only know my money goes  
When Paderewski plays.

CASHTOWN, Ohio.

T. C. HARBAUGH.

—Exchange.

**A Haslam's Pupil's Success.**—Miss Bessie Bonsall, a pupil of W. Elliot Haslam, recently sang for Ovide Musin, who was so pleased with her voice that he engaged her at a handsome salary for his contralto soloist for next season.

**Miss Weed's Success.**—Miss Marion Weed, a handsome soprano and pupil of Luisa Cappiani, had a very flattering success at the last Seidl concert in Madison Square Garden Sunday night last. Miss Weed sang Benedict's "The Wren," her flexible voice and musical style being revealed to the best advantage. Mr. Eugene Weiner, the well-known flute virtuoso and director of the Philharmonic Sextet, supplied an excellent obligato to Miss Weed in this song. She was forced to respond with another song, and

later with two numbers by Rubinstein and Randegger. Miss Weed's success was unmistakable.

**The Materna Concerts.**—This evening Mrs. Amalia Materna will make her first appearance in New York in nine years at Music Hall. The program will be as follows:

"Fidelio".....Beethoven  
Overture.  
Grand air, "Isoldes Liebestod".....  
Mrs. Amalia Materna.  
Quartet.  
Mrs. Materna, Miss Blauvelt, Mr. C. H. Clark, Mr. Emil Fischer.  
Overture, No. 3, "Leonore"  
Mrs. Amalia Materna.  
"Die Meistersinger".....Wagner  
Hans Sachs Monologue, "Wie duftet doch der Flieder."  
Mr. Emil Fischer.  
"Parsifal".....Wagner  
Fragment, Act II.  
Kundry.....Mrs. Amalia Materna  
(Who created the part at Bayreuth.)  
"Die Götterdämmerung".....Wagner  
Siegfried's Rhine Journey.  
Siegfried's Death and Funeral March.  
Grand finale. (First time in three years.)  
Brünnhilde.....Mrs. Amalia Materna  
(Who created the part at Bayreuth.)

To-morrow evening "Elijah" will be given. Mrs. Materna, Miss Blauvelt, Miss Fannie Hirsch, Mrs. Alves, Mr. Harley and William Ludwig will be the soloists, and the Oratorio Society and the Symphony Orchestra under Mr. Damrosch will assist.

**Heimendahl Sails.**—W. Edward Heimendahl, the well-known violinist and singing teacher, of Baltimore, sailed yesterday for a protracted stay in Europe.

**The Father of a Musical Family.**—Louis Schmidt, of San Francisco, the well-known violinist, organist and sterling musician, received the following compliment from the "News Letter," of that city, apropos of his recent appearance there in concert: "A viola solo ('Elegie' by Vioux-temps) by the veteran Louis Schmidt was a feature and was warmly applauded. Mr. Schmidt had not been heard in solo for twenty-five years, but he brought out powerfully the rich tones of his viola and played with the grace and fire of youth. His sons in this city, Clifford, Louis and Ernst, are well known in the musical world."

**Carolina Ostberg's Plans.**—Mrs. Carolina Ostberg, the Swedish soprano, who made such a great success at Chicago recently, has declared her intention to stay in this country at least until next season, and then to make a concert tour of the principal cities here. She has just returned to New York, and will, after filling some engagements at Philadelphia, Washington, Baltimore and Montreal, enjoy a few weeks' rest at Newport, R. I. It was proposed by the committee of the Swedish musical festival at the World's Fair that Mrs. Ostberg should sing on that occasion, but as yet no definite agreement in that direction has been made, as the committee and her impresario, Mr. Blumenberg, differ in regard to the financial side of the question. Mrs. Ostberg is now an ardent student of the English language, and may some day show herself here in opera, which is her real element. She is a natural born actress, whose every movement on the concert stage seems to call for a dramatic surrounding, where she could fully show the public what she is capable of.

In her own country, Sweden, the land of sweet singers, Mrs. Ostberg is considered the greatest living vocal artist, and she will return there at the time the new Royal Opera House at Stockholm, now under construction, is to be dedicated. A rumor has been afloat that Mrs. Ostberg would leave for Sweden this summer. Such is not the case, however. She is fond of this country, where, as she said at her visit to Boston, the people have treated her in a kind and noble manner, and she will stay at least another year.—Boston "News."

**Music at Geneva.**—On the 18th ult. at Geneva was held a grand concert festival dedicated to the works of contemporary French composers. The following is the program:

Overture to "Balthazar".....G. Marty  
"Suite dans le style ancien".....Albéric Magnard  
"Air du mage".....Massenet  
Scène d'amour de "Pêcheur d'Islande".....J. Guy-Roparz  
"Africa," fantasia for piano and orchestra.....Saint-Saëns  
Suite villageoise.....Th. Dubois  
Melody for 'cello, with orchestral accompaniment.....V. d'Indy  
Andante from Dramatic Symphony.....Le Borne  
"La Rieuse".....G. Pierné  
Ariette.....P. Vidal  
"Fête Militaire".....C. F. le Tourneux

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FRANK H. TUBBS, Musical Director.



# MUSIC AT THE WORLD'S FAIR

CHICAGO, May 21, 1893.

**THEODORE THOMAS' Orchestra**, the Boston Symphony Orchestra and Walter Damrosch's Orchestra have all played at Music Hall since the opening of the Exposition, and the attendance, at \$1 a head has averaged receipts of about \$100 per performance, which tells the story of music at the Fair up to date.

If this state of affairs continues the loss will be appalling, and the authorities will necessarily be compelled to assert their prerogative and put an end to the whole scheme of music. Over 600,000 people have passed through the gates during this period, and about one-fourth of 1 per cent. have paid to hear the classical concerts. Should as high a number as 20,000,000 people visit the grounds and the same ratio of paid concert patrons continue, at \$1 a head, the receipts for the classical concerts would amount to about \$50,000; should 10,000,000 visitors pass through the gates (meaning 9,000,000 during the next five months) the receipts at Music Hall for classical concerts would amount to \$25,000.

At the present rate the attendance is not likely to reach 7,000,000. Put opposite to the above amounts \$600,000 to be appropriated for music under Theodore Thomas' management, and we see at a glance the most abject financial failure as well as the most gigantic fiasco ever recorded. Mr. Thomas is a great conductor, but the people of this country refuse to pay any money to listen to his eloquent work. Music at the World's Fair is a dead failure thus far, and unless a radical change is made it will be a failure all the way through.

## Festival Hall.

Festival Hall, the large music hall on the grounds, was informally opened on the 15th day of May. The Ionic Hall proved an excellent place for musical performances; 1,500 seats for a chorus are provided, and the stage gives room for an orchestra of 150, having also the large Farrand & Votey organ, not yet completed. At the opening there were more musicians than auditors. There are 4,200 seats and room for 3,000 standees. This room will remain vacant for a long time to come. The following is the program of the first formal concert to-morrow:

Monday, May 22, at 3 o'clock—Festival Hall Series, No. 1. Inaugural Concert. Exposition Festival Orchestra of 150, Theodore Thomas, director; Amalia Materna, soprano soloist. Huldigungs March; "Tannhäuser," overture, aria, "O Hall of Song;" "Tristan and Isolde," Prelude, Closing Scene; "Die Walküre," "Ride of the Valküre," "Waldweben;" "Die Götterdämmerung," Siegfried's Death, "Brünhilde's Self Immolation."

A Wagner program throughout. There are no applications for tickets filed by purchasers; the attendance must necessarily be small. The usual proceedings of experienced managers, who fill concerts with dead heads in order to avoid the appearance of complete failure, cannot be followed here, as 50 cents must be paid first to enter the grounds.

## Boston Symphony Orchestra.

As Mr. Nikisch was on the deep blue sea or seasick on May 15, the Boston Symphony Orchestra, which gave its first concert on May 15 at 3 in the afternoon at Music Hall, was directed by Concertmaster Kneisel. Here is the program:

Overture, "Benevenuto Cellini".....Berlioz

Concert in A major, op. 36, for violin.....Saint-Saëns

Prelude, Adagio and Gavotte.....Bach

Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns

Symphony, B minor, No. 3, op. 64.....Tchaikowsky

Loeffler played the concerto, and the paid attendance put less than \$50 in the World's Fair treasury toward the liquidation of the cost of the music scheme. The great body of readers of this department of this paper know all about the Boston organization and its programs and the manner of their performance. Carrying coal to Newcastle is an expensive and unprofitable pursuit; we shall not repeat what has so frequently been published on this and similar subjects in this paper.

The concert of May 16, by the same organization, can be appreciated by studying the program, which was as follows:

Boston Symphony Orchestra. Conductor, Mr. Frank Kneisel; soloist, Mr. Alwin Schroeder. Overture, "Leonore," No. 3, Beethoven; Symphony, No. 2 in C, Schumann; Concerto for violoncello, Saint-Saëns, first and second movements; Vorspiel and Liebestod, "Tristan and Isolde," Wagner; "Siegfried's Rhine Journey," from "Götterdämmerung," Wagner; Overture, "Tannhäuser," Wagner.

Comparing this program with the first printed above, we can readily observe that repetitions of the same works or excerpts of works are within the range of possibility inside of a week. But as no one seems to care to pay to listen to the one performance nor the other the repeating system apparently is a success. Anything goes in a scheme which can bring engagements and money to a limited number of people at the expense of the whole people.

## Programs.

These are the programs during the remaining days of music last week:

Friday, May 19, at 4 o'clock—New York Symphony Orchestra. Conductor, Mr. Walter Damrosch; soloist, Mr. Adolph Brodsky, violinist. Overture, "Leonore," No. 3, Beethoven; concerto for violin, in D, Brahms, Mr. Adolph Brodsky; symphony, No. 4, Tchaikowsky.

Saturday, May 20, at 3 o'clock—New York Symphony Orchestra. Conductor, Mr. Walter Damrosch; soloist, Miss Lillian Blauvelt, soprano. Hungarian Fantasia, No. 1, Liszt; a Gavot from suite in E, arranged by Bachrich, Bach; a Polonaise, from serenade in D, Beethoven, for string orchestra; valse, "Romeo and Juliet," string orchestra, Gounod, Miss Lillian Blauvelt; symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; selections from Richard Wagner's music dramas: "Tannhäuser," Bacchanale (Paris version); "Siegfried," "Sounds of the Forest" (Forest bird, Miss Lillian Blauvelt); "Die Meistersinger," prelude; "Tristan and Isolde," "Tristan and Isolde's Death" (arranged for concert performances by Walter Damrosch).

On Monday, May 15, we heard the Boston Orchestra play the Bach prelude from the suite in E. It will also be found in the Saturday, May 20, program of the New York orchestra. Saint-Saëns' "Le Rouet d'Omphale" is also complimented similarly by both orchestras inside of five days. This shows how remarkable a genius the World's Fair people have discovered in the person of the Secretary of the Bureau of Music, who is necessarily held responsible for these unpardonable errors, and for the repetition of Wagner numbers inside of a week by three different orchestras and conductors. A comparison of the above programs shows all this as well as the lack of discernment and practical judgment.

## Next Ten Days.

The scheme for music on the grounds under the wise auspices of the Bureau may be understood by pondering over these programs as announced. (See Monday Festival Hall program above):

Monday, May 22—Recital Hall Series, No. 1. Kneisel Quartet, of Boston. Quartet in D major, op. 64, No. 5, Haydn; Quartet in A major, op. 41, No. 3, Schumann.

Tuesday, May 23—Recital Hall Series, No. 2. Kneisel Quartet, of Boston, Max Zach and Leo Schulz assisting. Quartet in E major, op. 80, Dvorák; Quartet in G major, op. 18, Beethoven; Sextet for two violins, two violas and two violoncelli, Loeffler.

Wednesday, May 24—Recital Hall Series, No. 3. Kneisel Quartet of Boston, Mr. Arthur Whiting and Mr. Arthur Foote assisting. Sonata for piano and violin, Arthur Whiting—Mr. Whiting and Mr. Kneisel; Piano Quintet, G. W. Chadwick—Mr. Whiting and Kneisel Quartet; Piano Quartet in C major, Arthur Foote.

Thursday, May 25—Recital Hall Series, No. 4. Kneisel Quartet, of Boston. Quartet in C sharp minor, op. 131, Beethoven; Quartet in D minor, op. posth., Schubert.

Tuesday, May 23—American program. Music Hall Series, No. 10. Symphony No. 2 flat, op. 21, C. W. Chadwick; Serenade in E major, op. 25, Arthur Foote; suite, op. 42, E. A. MacDowell.

Wednesday, May 24—Festival Hall Series, No. 2. Mendelssohn's "Elijah," by Chicago Apollo Club, soprano, Lillian Nordica; alto, Christine Nielson-Dreier; tenor, Mr. Whitney Mockridge; bass, Mr. Plunket Greene.

Thursday, May 25—Festival Hall Series, No. 3. Haydn's "Creation," by Chicago Columbian Chorus; soprano, Lillian Nordica; tenor, Mr. C. A. Knorr; bass, Mr. Plunket Greene.

Friday, May 26—Festival Hall Series, No. 4. Exposition Children's Chorus, 1,300 voices.

Friday, May 26, at 3 o'clock—Music Hall Series, No. 11. Raff program. Soloist, Wm. H. Sherwood, pianist. Overture, "A Safe Stronghold Our God Is Still;" piano concerto, C minor, op. 185; Symphony No. 3, F major, op. 185, "In the Forest."

Tuesday, May 30—Festival Hall Series, No. 5. Wagner program. Soloist, Amalia Materna.

SPECIAL—Orchestral concerts, free to the public, will be given daily in Festival Hall beginning at 12 o'clock. Theodore Thomas, conductor.

## Will They Investigate?

Some of the Chicago papers are calling attention to the high prices paid to the members of Theodore Thomas' orchestra for the summer engagement at the World's Fair, and one paper calls for an investigation in order to establish the truth of a rumor that says that the members of the orchestra do not receive in full the amounts credited to them. We can aid the Chicago papers materially by calling their attention to the fact that a Mr. Sachleben, a cello player in the orchestra, is the man who, with Thomas, does the individual engaging of the musicians, and Mr. Sachleben can tell exactly the net sum received by each member and whether any commissions go to him (Mr. Sachleben) or partly to others, or how, in short, this whole system operates.

It is not always the merit that gives to a musician his engagement in the Thomas Orchestra. Sometimes it is routine; at other times it is personal influence, and again at other times it is something else, and Mr. Sachleben can tell the Chicago newspaper men, who are anxious to purify the musical atmosphere of this town, all about the methods pursued in this matter. The World's Fair people could get at the bottom of the system quicker than the newspaper men if they would for the time being abandon their red tape proceedings and attend to business.

## \$5,000 Verdict for Isabelle Stone.

THE jury before Justice Truax in the Supreme Court who tried Miss Isabella Stone's suit against George D. Overin, livery stable proprietor, rendered a verdict of \$5,000 in her favor.

In February, 1891, Miss Isabelle Stone hired a carriage to take her to the Jamaica steamer, as she had been engaged to sing at a series of concerts in Kingston and other West Indian cities. The horses ran away and she was thrown out through the negligence of the driver. She went to Jamaica, but was unable to fill her engagement, having been severely injured. Miss Stone suffered for months from the shock her nervous system had sustained.

**The Serranos at Sherman Park.**—On June 1 Mr. and Mrs. Serrano will open a studio at their summer residence at Union Hill, Sherman Park; this arrangement, however, will not in any way interfere with their professional duties at their New York studio.

**Callers.**—Carlotta Pinner, Mrs. Florence d'Arona, John Hyatt Brewer, Louis Lombard, of the Utica Conservatory, Max Heinrich, W. Elliot Haslam, the well-known vocal instructor, J. R. Von der Heide, Constantin Sternberg, W. Edw. Heimendahl, Max Truemann and Arnold N. de Lewinski, the pianist, were callers at this office last week.

**Robert E. Terry.**—Mr. Robert E. Terry, another rising young organist, made his debut as a church music writer at St. Michael's Church, Amsterdam avenue and Ninety-ninth street, last Sunday evening. His processional hymn, "Jerusalem the golden," and a Magnificat and Nunc Dimittis were sung. They are very original and tuneful, and, too, showed a great deal of study and careful writing. The surprised choir of mixed voices, under the direction of Mrs. John R. Elmore, presented excellent training and management. The young lady should be encouraged in her capabilities as a choir directress. Mr. Terry presided at the organ.



## Music Sent for Criticism.

Breitkopf &amp; Hartel, Leipzig and New York.

MAURICE ARNOLD, . . . . . *Valse Élégante.*

This is a set of waltzes with introduction and coda, planned for eight hands on two pianos, which will be found useful by many groups of amateurs who meet together for mutual advantage, and the enjoyment of concerted action in the complete rendering of elaborate works. The piece attracts special attention, for on the title page of the cover under the heading "Amerikanische Komponisten," printed in large capital letters, are displayed in colors two flags, and then a list of works by American or resident composers is given. Here we see the well known and honored names of Templeton Strong, E. A. MacDowell, Asger Hamerick, Gonzalo De J. Núñez, writers of whose works America may well be proud.

The compositions of Xaver Scharwenka are also quoted on this cover. The Breitkopf edition of sixteen piano pieces is new; and all these works are specially revised by the composer. They include nineteen Polish dances and seven waltzes, which have already found favor.

Edwin Ashdown (Limited), London, New York and Toronto.

JOUSSE-MACFARREN, . . . . . *Catechism of Music.*

For very many years this little manual has enjoyed great popularity in English schools. It rivals there the well-known Burrowes' Pianoforte Primer, which here in America is found reprinted and edited with such care that it bids fair in this new country to enjoy a new life. The Jousse book also is now put forth newly edited, revised and made more valuable by addenda by Walter MacFarren. The only difficulty in popularizing the work here is that the English fingering (of thumb and four fingers) is used; for with us the fingering of the Continent of Europe prevails universally. The fact that the words semibreve, minim, crotchet quaver are retained is not so great an objection, for (1) they need not be used, and (2) the terms whole note, half note, &c., are self explanatory, and (3) the terminology of music is greatly wanting in some particulars. For instance, we have to use the word "tone" in several different senses, and the word "note" also. It is therefore convenient to have such a word as quaver to use instead of eighth, for eight may mean an octave, as in figured bass; or 8 feet, as in organ music, or the eighth overtone, and so on.

These English terms point to the singular fact that in pre-Palestrina times much longer notes were used. The semibreve was then what its name implies, half a short note. A breve was double this in length. It is seen in Bach's organ works (Peter's edition), and puzzles many young students. In shape it is an oblong open note, with a vertical stroke on each side. The longer notes were called "long," "double long," &c. It seems worth while to point out that smaller notes are still coming more and more into favor. Spohr for instance in his oratorios used black notes for many serious movements where earlier writers would have employed open notes. Since Palestrina the pitch has been gradually raised and the notes shortened. The consideration of the causes of such tendencies would lead too far, but one advantage gained by using short notes may be mentioned: they allow the notes of rapid passages to be grouped in various ways, and thus most elaborate and fastidiously planned rhythmic formations (such as occur in Liszt's piano works) may receive the most faultless execution as regards articulation and accentuation. The same firm of publishers issues 25 cent manuals on "Playing at First Sight," or "Little Difficulties That Occur in Piano Music," "On the Rules of Simple Harmony," "How to Tune Your Own Piano," "How to Teach Singing," "How to Form and Train a Village Choir." English teachers in America may like to know that "Goss' Harmony" has been partly rewritten by Edwin M. Lott (musical doctor) and that it costs but two shillings in paper cover.

Novello, Ewer &amp; Co., London.

J. BARNBY, . . . . . *The Lord's Prayer.*

When the English Church began the singing of the "Lord's Prayer" to formally set music the words were enunciated very softly and slowly and on low tones. These words, like those of "The Song of Solomon," were regarded virtually as "forbidden fruit" to the musician. The late Dr. Damrosch, however, set the latter in cantata form worthily. The splendid peroration at the close of the vespers and many special passages in the concerto choral numbers are remembered here with pleasure. But the subject has not been attempted since with regard to the "Pater Noster." The English Church has during the past thirty years given its composers more and more latitude, and now we have here a setting in anthem style, which far surpasses anything yet heard (even in Catholic churches), as regards freedom of treatment. Instead of low notes being uniformly used, the soprano voices rise to high G; instead of soft and restrained tones we find forte and fortissimo marked twice. It is true, the composer says the work is to be sung "with great solemnity," but there is internal evidence enough to show that this could hardly be his intention. What with major harmonies and brilliant discords, and every crescendo being accompanied with a

slight accelerando, to say nothing of the high notes and full voiced tones and the consequent difficulty of delivering the work in any way different from an ordinary anthem, it seems as though the writer was not thoroughly sincere in the matter. This will not hinder its being welcomed in many churches, and will perhaps lead to the text being used as freely as any other and as a mere exercise of creative power by young composers.

The musical composition is in Mr. Barnby's most acceptable style, which has won him high distinction as a writer of church choral music.

CLEMENT ROWLAND GALE, . . . *Processional Hymn.*

"We March, We March to Victory" is the title of a new processional hymn by the organist of Calvary Protestant Episcopal Church in New York, which will prove useful and most probably will become popular in churches having surplised choirs.

C. V. STANFORD, . . . . . *"Peace: Come Away."*

The fifty-seventh canto of Tennyson's "In Memoriam" is here found set for an unaccompanied chorus of mixed voices. It is easy to sing and capable of being made most effective when conducted by a skilled director. It is well worthy a place on the concert programmes of our choral societies.

Eastern Publishing Company, Boston.

LEVI ORSER, . . . *Natural Method of Writing Music.*

The author of this new musical notation says that our ordinary system "has served the world in good stead, and though worn and patched it still drags along its weary way, like an antiquated old stage coach up to its hubs in the mire." He asks readers of this pamphlet to inform him if his new system shall have their approval and commendation. The specimens of vocal and instrumental music given are not in any particular elaborate, and yet in this new notation they appear at first sight more complex than difficult music in the ordinary style of writing. The marking of all notes to be played on the white keys by open notes, and those on the black keys by black notes, seems likely to lead to confusion and difficulty when double sharps and double flats are employed, although at first a young pupil might in this way be spared a like application. Students of Hebrew and Chaldee have been very greatly assisted in England by the use of hollow type for servile letters and black type for the radical letters, which form the root of the word; but no such knowledge is gained here by such a scheme as to the comparative value of the musical notes, in any sense; nor can singers or players of stringed instruments profit by it.

The introduction of any new system seems attended with difficulties that are insurmountable, for masters do not greatly care to begin study once more, as if commencing school life again, or to see all existing music become a dead letter, unless they are well convinced that the new system is not only complete but will be able to meet the demands which a rapidly developing art may eventually make upon it. It appears to us that so far, at least, our own notation has proved capable of meeting all requirements. It is less complex than that of the Chinese, which is extremely precise (even describing the particular touch that must be used), so that each note requires a group of signs more elaborate than old English capital letters. The music of India is written on one line, and the performer is compelled to extemporize or draw on his own powers, as much as an organist playing from a figured bass. Our own music is much more elaborate, because of the use of harmony and counterpoint, yet the notation is sufficiently simple, all non-essentials being set aside and marks of expression abbreviated. It is, of course, a vast improvement on tablature, in that it is uniform for all instruments and voices.

Yet the author points to the tonic-sol-fa system, which has become popular in England, as an illustration of the possibility of introducing successfully a new notation. But it should be pointed out that the English experiment was based upon a new method of teaching large choral bodies, by unfolding to them the peculiar significance of the different notes of the scale. It was the deeper truths of music that so fascinated the people that they would accept any notation which unfolded them. In fact the psychological study of the art which showed that the sounds of the diatonic scale differed from one another in character, and not merely in pitch, led to the adoption of new symbols. When thousands of singers found that their experiences agreed with reference to the characteristic peculiarities of each sound they became convinced that it was not an imaginary notion that was being implanted, but a fundamental truth. The general public perceived that the rapid progress and enthusiasm of these singers were surprising, and noted that they won a large majority of the prizes at the public competitions of choral societies at the Crystal Palace and other festivals in England. It is hardly surprising that the notation was disseminated, especially as it could be printed from ordinary type like a newspaper.

Among all the new methods proposed since Miss Glover, of Norwich, England, gave her ideas on this matter to John Curwen, no one presents any new and valuable instruction, or enables instrumentalists to transpose a fugue or sonata as easily as singers may transpose a song (because by the notation they are compelled to play analytically), or offers to give any such new powers or advantages.

This is also true of the proposed Orser system.

## Seidl Musicians in Trouble

SOME nine or ten weeks ago that silvery tongued theatrical speculator and playwright, Mr. Steele Mackaye, while on a visit to this city induced Mr. Sigmund Bernstein, the musical agent for Seidl's Orchestra, to organize, under contract with the Columbian Celebration Company, of Chicago, an orchestra of eighty first-class musicians, with Anton Seidl as leader. The contract, which was drawn up between Mr. Bernstein and Mr. Mackaye, acting for the Columbian Celebration Company, set forth that the orchestra, when organized as agreed upon, should play twice a day for sixteen weeks in the Spectorium Building in Chicago, beginning June 1.

Mr. Mackaye stipulated that no musicians should be taken into the ranks of the orchestra after May 21, as he wished the last week of the month to be given up to rehearsals, and he required that all the players should have the full benefit of that week's preparation.

Satisfied that everything was all right and that the engagement would prove a lucrative one, Mr. Bernstein, who is known to every musician in the country and has been a right-hand man to Theodore Thomas as well as to Anton Seidl, set to work at once to organize his orchestra. Summer being a dull season for musicians as well as actors, he had no difficulty in securing the very best men, and he recruited his ranks with some of the "stars" from the Boston Symphony Orchestra, and with others who had temporarily deserted the baton of Theodore Thomas. All were glad to get a chance to see the World's Fair and earn their summer's keep at the same time.

The character of the orchestra got together by Mr. Bernstein may be judged by the list of his soloists: Victor Herbert, violoncello; John Cheshire, harp; Julius Risch, viola; Carl Pieper, French horn; Josef Eller, oboe; Adam Seiferth, cornet; Carl Hamm, first violin; Carl Reinecke, clarinet; C. Bernhardt, bassoon; F. Letsch, trombone; Mr. Steckert, flute, and S. Bernstein, drums.

In addition Anton Seidl consented to lead the orchestra, which was composed of sixteen first violins, fourteen seconds, ten violas, eight violoncellos, eight contrabassos, three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four French horns, four trumpets, three trombones, one tuba, one harp and three drums, all forming a musical combination worthy both in size and quality to play before any audience in any city in the world.

So far all was plain sailing. Mr. Bernstein, content with the good work he had done, sat down and folded his hands, waiting for the 1st of June. His placid attitude was soon disturbed, however, by the disquieting dispatches from Chicago which he read in the New York papers. These dispatches strongly insinuated that the financial affairs of the Spectorium were not all they might be and that its stock seemed largely of an unstable, not to say "wild cat," nature.

So continuous and strongly couched were these attacks against his scheme that Mr. Mackaye on May 15 found it advisable to spend exactly \$3.50 in telegraphing Mr. Bernstein to the effect that he was astounded at the remarks published in the newspapers about the Spectorium; that they were "a pack of lies," and that the sale of bonds had been delayed by the bad weather, but that notwithstanding "all contracts will be kept."

A few days after the receipt of this telegram Mr. Bernstein's mind, somewhat reassured by Mr. Mackaye's expressed determination to keep his contracts at any cost, was agitated afresh by a long type written letter from that gentleman. In this letter Mr. Mackaye reminded Mr. Bernstein that the contract drawn up between them contained, like all theatrical contracts, a clause to the effect that if by reason of any unforeseen accident, casualty, disaster or pestilence, the building in which the orchestra was to perform should not be ready for occupancy at a time stated in the contract, the contract should be null and void, and both contracting parties should be absolved from its agreements.

Mr. Mackaye went on to state that on account of forty-two consecutive days of the worst weather seen in Chicago for many years the erection of the Spectorium Building had been delayed, and it would not be ready before the middle of July at least. This delay, Mr. Mackaye declared, came within the scope of the absolving clause, and he accordingly wished Mr. Bernstein to notify the members of the orchestra that their salaries would begin when their active engagement did, some time toward the end of July.

What Mr. Bernstein thinks of this pretty little arrangement of Mr. Steele Mackaye's was learned by a New York "Times" reporter who called at the agent's house, 312 East Nineteenth street. Said Mr. Bernstein: "I think this is all a little game of 'bluff' on the part of Mackaye, but I think he can be 'called down' easily enough when the time comes. So far we have no cause of complaint against him. The 1st of June, when our salaries begin, will tell the story. My orchestra is ready and my part of the contract is fulfilled. Mr. Mackaye's part begins with the beginning of next month, and not before. Till I find that he refuses to carry out his part I have nothing very definite to say."

"As for his argument that the stress of the elements comes under the heading of an 'unforeseen casualty or dis-



aster,' so as to absolve him from his contract, I have the opinion of Mr. Abbey, than whom no man is better versed in the law as to theatrical contracts, to the contrary. I have a guarantee on the first bonds on the building, and it will be hard lines indeed, if the Spectatorium Building ever be an actual fact, if I do not manage to collect on them should Mr. Mackaye prove stubborn and refuse to pay salaries from the 1st of next month. However, he is coming to town next week to see me, and I expect some compromise at least, it being my impression that the delay in the building was due more to hard times in the bank account than in the weather."

Meanwhile the members of the orchestra are scattered about the country waiting the call from Mr. Bernstein, while Mr. Seidl is enjoying himself with true Teutonic philosophy in the Catskills, where he will stay till a telegram from his agent summons him to the leader's baton.—"Times."

### How I Interviewed Handel and Bach.

IT is commonly supposed that Bach and Händel never met. This is an error. In spite of the usual musical-dictionary business about Bach, the humble capellmeister, twice going out of his way to see his world-famous contemporary, and missing him, I have it on the best possible evidence—that of my own eyesight and hearing—that the two became perfectly well acquainted.

It happened thus. I went with our artist, who was sketching some old harpsichords, spinets and pianos. Mr. Rose took an immense amount of trouble over the business, and I am glad of having an opportunity now of thanking him. The firm had nothing in the way of advertisement to gain from us, but if I had taken in an order for 200 concert grands Mr. Rose could not have shown himself more willing to assist in making this, our "harpsichord number," a success. While our artist sketched a harpsichord I played it, and the twanging of that instrument took me right back to the eighteenth century.

Then Mr. Rose showed me the original premises of Messrs. Broadwood, and the place where the founder of the firm, old Tschudi, father-in-law of John Broadwood, made his first harpsichords. There I saw ancient virginals and spinets, and played on a Hitchcock instrument (time of Queen Anne), on which Haydn, perhaps Händel, and certainly many another celebrity played; it stands in the room where it is known Händel often sat, and where Haydn wrote a quartet and corrected some "Creation" proofs. I became charged with the old-world feeling; and though I was soon compelled to leave for business reasons (perhaps it was a good thing for my morals—I was already scheming to carry off that double harpsichord), few will be surprised to hear that after going to bed as usual I rose again in the middle of the night, and, taking with me a volume each of Bach's and Händel's suites, set off to repeat my afternoon visit.

Mr. Rose didn't seem surprised to see me at that unusual hour—nor, by the way, was I surprised to see him. We shook hands; and, taking me upstairs, he left me playing Händel's D minor suite on the coveted harpsichord. I had played the prelude and was strumming away gaily enough at the fugue when I heard a door slam; it seemed to be on the other side of the street. That didn't interest me; but presently I heard muttered imprecations as a heavy step thumped on every stair, and in a moment a man dashed into the room, his eyes flashing fire, his full bottomed wig bobbing, and his whole body—which was attired in last century garb—quivering with rage. I knew that face at once, and, rising from my seat at the harpsichord, held out my hand, saying: "Mr. Händel, how are you? fine weather, isn't it? I hope I see you well!"

Händel didn't take my hand, he didn't answer my salute. He stared at me in sincere astonishment. His anger melted away. Presently he said, "Der Teufel! who are you?"

I handed him my card. He couldn't, it seemed, understand it, and going to the nearest stair head called, "Tschudi, Tschudi, come here!" but getting no answer, came back grumbling, "Always out when I want him. Damn!" This honest English "swear" brought me to myself.

"If it is old Tschudi you want," I remarked, "he's been dead this hundred years and more!"

"Dead? Dead? I saw him this morning," answered Händel.

"Excuse me," I said, sarcastically. "What year is this?"

For answer Händel pointed to the mantel shelf, and to my surprise—not unmixed with alarm—I saw a calendar there and printed on it "1745." "Good gracious!" I said; "I must be off," and taking up my hat I fled. But on getting to the door I found all was changed. The street was narrow, the houses on the other side low and of irregular height, with projecting upper stories. I wandered about some time seeking Oxford street, but was compelled to give up the game and went back to Broadwood's.

Händel was now in high good humor. He saw there was something wrong, that I was troubled about something, and seemed determined to make me comfortable. In a little while we got on splendidly; he answered any number of questions, told me tales of his boyhood, of his ad-

ventures in Italy, of his friendship for Scarlatti and what he owed to the father of that composer; and finally he played for me. I had always considered the harpsichord an expressionless instrument; but under Händel's fingers it seemed to speak, or rather every note sung like the human voice. He ran through the prelude and played the fugue of the D minor suite, so that not even Paderewski will please me again.

I had always thought Bach's music the most expressive, but the Allemande of that suite, played by Händel, convinced me—for the time—of the contrary. When he had finished the air with variations I swore that he was the greatest composer and player of the centuries. I could understand why my bungling so enraged him. When I tried to express my admiration—"Pooh, pooh!" he said. "What have we here, Bach? Bach?—which Bach?" as he fingered the volume of the Bach suites.

It is not true to say I was surprised at what followed—I was past any feeling of that sort; the marvelous had become mere commonplace.

Another footstep was heard, and an old man, whose face I knew well, walked across the room, and putting his arms round Händel's neck, embraced and kissed him. Händel, too, was not surprised, or, at least, he was too much of the fine gentleman to show it. Gently disengaging himself he said: "Very many thanks, sir. Why do you specially favor me?"

"I am Johann Sebastian Bach," replied the other simply. "I have long desired to meet my great brother and hear him play, and the wish has grown stronger with the years. I have crossed the seas to speak with you once ere I grow too old."

Händel was touched as he might have been with the faithfulness of a dog—not more. He was used to the deference of "the great," and accepted the admiration of the unknown organist as a matter of course. I knew better.

"Mr. Händel," I said, "if you hear this man play you will value him more highly."

Händel accordingly requested Bach to play, but the latter refused until "his great brother" had obliged. Händel accordingly sat down again—he had risen when Bach entered—and asking Bach for a theme, which he at once got, started away on an improvisation. If I admired before, what word shall describe my next state of feeling? Händel played like a god and with a god's assurance, and I was lifted out of myself.

"'Twas indeed a noble performance," said Bach, when Händel at last finished; and sitting at the harpsichord, he preluded a little before asking for a theme. Händel gave him the subject of "He trusted in God"—not a promising one, I imagined—and Bach commenced. Announcing the theme slowly, he added parts until there were five going. He then added one counter subject and another. At first I was interested in the technic, the mastery of counterpoint and of the instrument, but as the music became more and more elaborate, it was the immense emotion expressed that held me.

Still I did not think the performance finer than Händel's, and was rather dissatisfied when he finished. He suddenly did so, and asked for a clavierchord. Händel silently led us to another room, and Bach recommenced. Ah! now I heard the true Bach. Every tone came forth alive. Up and down he led us, ranging over unheard of emotional experiences. Händel shared my feeling, and when at last Bach finished, embraced the Leipzig cantor, saying, "Brother, thou art the greatest of us all." Bach modestly disclaimed the compliment; there was no slightest sign of vanity in that face, yet in the eyes I seemed to read the consciousness that he was the greatest. I long to remember the talk that followed. But it has passed from my memory, and seems irrecoverable as the conversations of Goethe and Schiller. Yet one or two things remain.

Händel said: "The difference between us is that I think, and translate my thought into music; you think in music." Again, speaking of his long struggle: "The devils! they ruined me in purse, in body and well nigh in mind; but now remain some few years, and I hope to compose the music." Bach answered: "My life's work is done; whatever it may be worth, I can do no better." Händel stared in astonishment at the man who was so self satisfied; Bach stood as unself conscious and as majestic as a spent volcano.

At length it was arranged that they should meet again on the morrow at St. George's Church, Hanover square, to play the organ. I also had permission to be present. Alas! that morrow never came. Händel entered his house, No. 9 Great Pulteney street; Bach rolled away into the darkness. I went home, and when I woke next morning could not make up my mind that it was entirely wrong to play harpsichords, eat an indigestible supper, and read Morris' "News from Nowhere" before going to bed.—London "Magazine of Music."

"Falstaff" a Failure in Vienna.—Vienna, May 23.—The production of Verdi's new opera, "Falstaff," at the Imperial Opera House has been a flat failure. It has aroused no enthusiasm and the newspaper criticisms are unfavorable.—"Sun."

**Morgan-Letson.**—Miss Ida Letson, the well-known accompanist, was married on Monday afternoon to George Washbourne Morgan, son of the late Geo. W. Morgan, the organist. Owing to the death of Mr. Morgan's father last spring the ceremony, which occurred at the Church of Zion and St. Timothy, was strictly private. Mr. and Mrs. Morgan left for a tour of several weeks through the States.

**Nikita Sued.**—Suits have been begun against Louise Margaret Nicholson, better known as Miss Nikita, by the International Temple of Music for \$5,000 and for \$750 advanced to the singer. Miss Nikita refused to sing in the Trocadero, and the suit is to recover the forfeit provided for breach of contract. This is the company controlled by Dr. Ziegfeld, and if Miss Nikita can show that beer was to have been sold in the music hall of the late Trocadero the Ziegfeld Company might find it rather difficult to win the suit unless their contract calls for beer, *sweet beer*.

### NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection. The letters S. C. signify single column width.

Adelina Patti	Teressa Tua	Pauline Schöller-Haag
Ida Klein	Lucca	Jean de Reszke
Sembrich	Ivan R. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nuñez	Carl Reinecke	Kathinka Paulsen White
Marie Rose	Heinrich Vogel	Rose Schottensfeld
Ritka Gerster	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Nordica	Peter Tschakowsky	Max Bruch
Josephine Yorks	Jules Perotti—S	L. G. Gottschalk
W. C. Carl	Adolph M. Foerster	Antoine de Kontski
Emma Thursby	J. H. Hahn	S. B. Mills
Teresa Carreño	Thomas Martin	R. M. Bowman
Minnie Hauk—S	Clara Poole	Otto Bendix
Materna	Pietro Mascagni	H. W. Sherwood
Alban	Richard Wagner	Florence Drake
Emily Winant	Theodore Thomas	Victor Nessler
Lena Little	Dr. Damrosch	Johanna Cohen
Murio-Celli	Campanini	Charles F. Trethar
James T. Whelan	Jenny Meyer	Jennie Dickerson
Edward Strauss	Constantin Sternberg	R. A. MacDowell
Blenor W. Everest	Dengremont	Theodore Reichmann
Marie Louise Dotti	Galassi	Max Treumann
Furuch-Madi—S	Hans Balatka	C. A. Cappa
John Marquardt	Liberati	Hermann Winkelmann
Zélie de Lussan	Johann Strauss	Donizetti
Antonio Mielke	Anton Rubinstein	William W. Gilchrist
Anna Bulkeley-Hills	Del Puente	Ferranti
Charles M. Schmitt	Joseph	Johannes Brahms
Friedrich von Flotow	Julia Riv-King	Meyerbeer
Frans Lachner	Hope Glenn	Moritz Moszkowski
Louis Lombard	Louis Blumenberg	Anna Louise Tanner—S
Edmund C. Stanton	Frank Van der Stucken	Filoteo Greco
William Courtney	Frederic Grant Gleason	Wilhelm Junk
Josef Staudigl	Ferdinand von Hiller	Fannie Hirsch
E. M. Bowman	Robert Volkmann	Michael Banner
Mrs. Minnie Richards	Julius Rietz	Dr. S. N. Penfield
Arthur Friedheim	Max Heinrich	F. W. Riesberg
Clarence Eddy	A. L. Guille	Emil Mahr
Mr. & C. H. Clarke	Orville Musin—S	Otto Sutor
Fannie Bloomfield	Theodore Habelman	Carl Facien
S. E. Jacobsohn	Edouard de Reszke	Belle Cole
C. Mortimer Wieke	Louise Natani	G. W. Hunt
Emma L. Hecke	Ethel Wakefield	Georges Bizet
Edward Grieg	Carlyle Peteralier	John A. Brockhoven
Adolf Jensen	Edgar H. Sherwood	Grant Brower
Eugen d'Albert	George Gemündler	F. H. Torrington
Lilli Lehmann	Emil Liebling	Carrie Hun-King
Frans Kneisel	Van Zandt	Pauline d'Allemant
Leandro Campanari	W. Edward Heimendahl	Verdi
Hianche Stone Barton	S. G. Pratt	Hummel Monument
Amey Sherrin	Rudolph Aronson	Berlioz Monument
Achille Errani	Victor Capoul	Haydn Monument
Henry Schradieck	Albert M. Bagby	Johann Svendsen
John F. Rhodes	W. Waugh Lauder	Johanna Baeh
Wilhelm Gericke	Mrs. W. Waugh Lauder	Anton Dvorak
Frank Taft	Mendeisbohn	Saint-Saëns
Blans von Bulow	Edouard Fischer	Pablo de Sarasate
Charles Rehm	Joachim	Jules Jordan
Harold Randolph	Ravogli Sisters	Albert R. Parsons
Adele Aus der Ohe	Frantz List	Mrs. & Mrs. G. Henschke
Karl Kindworth	Christine Doasert	Bertha Pierson
Edwin Kialare	Dora Hennings	Carlo Sobrinho
Helen D. Campbell	A. A. Stanley	George M. Nowell
Alfredo Barili	Ernst Catenhuesen	William Mason
Wm. R. Chapman	Heinrich Hofmann	F. X. Arens
Montegriffo	Emma Eames	Anna Lankow
Mrs. Helen Ames	Emil Sauer	Maud Powell
Edward Hanalick	Jessie Bartlett Davis	Max Alvary
Oscar Beringer	D. Burmeister-Petersen	Josef Hofmann
Princess Metternich	Willis Nowell	Händel
Edward Dannreuther	August Hyllested	Carlotta F. Pinner
Ch. M. Widor	Gustav Hinrichs	Marianne Brandt
Rafael Diaz-Albertini	Xaver Scharwenka	Henry Duzenski
Otto Roth	Heinrich Boetel	Emma Juch
Anna Carpenter	W. E. Haalam	Fritz Giese
W. L. Blumenschein	Carl E. Martin	Anton Seidl
Richard Arnold	Jennie Dutton	Max Leckner
Josef Rheinberger	Walter J. Hall	Max Spicker
Max Bendix	Conrad Ansoerg	Judith Graves
Helene von Doenhoff	Carl Baermann	Hermann Ebeling
Adolf Jensen	Emil Steger	Anton Bruckner
Hans Richter	Paul Kalisch	Mary Howe
Margaret Reid	Louis Svecenski	Attalie Claire
Emil Fischer	Henry Holden Huss	Mr. and Mrs. Lawton
Merrill Hopkinson, M. D.	Nealy Stevens	Fritz Kreisler
E. S. Bonelli	Dyas Pianagan	Virginia P. Marwick
Paderewski	Adele Le Claire	Richard Burmeister
Stavenhagen	Mr. and Mrs. Carl Hild	W. J. Lavin
Arrigo Bolto	Anthony Stankowitch	Niels W. Gade
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Edmund C. Stanton	Joachim Raff	George H. Chickering
Heinrich Gudehus	Felix Mottl	John C. Fillmore
Charlotte Huhn	Augusta Othström	Helene C. Livingston
Wm. H. Rieger	Mamie Kunkel	M. J. Niedzielski
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Adolph Hoppe	Adele Lewing	Jeanne Franko
Anton Rubinstein S. C.	Frederic Shailer Evans	Frank Taft
Paderewski S. C.	Hugo Goerlitz	Vesela Frank
Richard Wagner S. C.	Anton Seidl S. C.	Purificio Busoni S. C.
Charles Gounod S. C.	Theodore Thomas S. C.	Frida DeGibbie-Ashforth
Hector Berlioz S. C.	Frans List S. C.	Theodora Pfafflin S. C.
Eugenia Castellano	H. Helmholtz S. C.	Caroline Ostberg
Henri Marteau	Joseph Joachim S. C.	Marie Gnebel
Giose Family	Pauline V. Garcia S. C.	Edgar Tinel S. C.
D. W. Reeves	Rudolf Gott	Emilio Belari
Verdi	Frederick Smetana S. C.	Carllos A. Serrano



# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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No. 690.

NEW YORK, WEDNESDAY, MAY 24, 1893.

Telephone - - - - 1253-18th.

MR. VAN HORNE.

WE take pleasure in making the announcement that Mr. J. E. Van Horne, a gentleman universally known and respected in the music trade of this country, an able writer and an all round music journalist, has been added to the staff of THE MUSICAL COURIER, with headquarters at our Chicago office.

The rapid accumulation of work and the large amount of material to be disposed of weekly at Chicago, together with the absorbing and growing interest in music and music trade matters at the World's Fair, have called for the personal attendance of our Mr. Blumenberg most of the time in that city. Mr. Blumenberg, Mr. Hall and Mr. Van Horne are in charge of Chicago and World's Fair matters for the present. In addition to this our trade editorial force consists of Mr. H. O. Brown and Mr. Frank M. Stevens. The total editorial and executive force of THE MUSICAL COURIER, including Mr. Floersheim and his assistant in the trade department of our Berlin, Germany, office, has reached 20 persons, who devote all their time, their attention, and their intelligence to the production of this paper. This force has nothing whatever to do with the mechanical force which prints the paper.

Mr. Van Horne can be addressed care of our Chicago office, or care of Section I, Manufacturers Building, World's Fair Grounds, Chicago, Ill.

THE progress of the Conover piano during the past six months has given reflecting men in the piano trade a great deal to think over. What is Chicago destined for as a piano producing market of high grade pianos? is a question the Conover piano necessarily forces upon all of us at this time.

A CONTEMPORARY who recently published a Souvenir Edition, gotten up, as the word implies, in order that the trade should know that the paper was still in existence, tells its readers that extra copies can be had on application. Now our World's Fair Special edition is completely exhausted, and that is just one more difference. It is, of course, not only understood, but known, by those who spend money in the music trade papers that our editions are larger in number than all editions of all the other music trade papers combined.

IN writing to THE MUSICAL COURIER, under date of May 15, the Will A. Watkin Music Company, of Dallas, Tex., says: "Please drop our 'ad.' for salesman and kindly send us your bill, and we will remit. Will say we have heard from the 'ad.' in a most satisfactory manner, and it is but another evidence to us of the great circulation and influence of your incomparable journal."

We merely speak of this particular letter to call the attention of all our readers to the facilities we offer them in the way of small "want ads." by which they may secure the services of men in any department, and by which men in any department may secure employment.

A TRADE paper mentions J. O. Twichell, of Chicago, as a candidate for judge in the Musical Instrument section of the World's Fair. It says that Mr. Twichell is not a manufacturer, and yet that same paper advertises him as selling the Twichell piano. If Twichell is not the maker, and certainly he is not, this Twichell piano must be one of those vile and rotten stencil boxes.

Mr. Twichell sells the Steck pianos, the Briggs pianos and his stencil humbugs. He is certainly a good candidate for a stencil paper, but this should not interfere with his success. Give Twichell a judgeship, by all means. There are many reasons why the musical instrument exhibit should have a judge, and if there is to be a candidate, why, let the trade papers each nominate a man, each man a true representative of the paper's character. Mr. Twichell is a good representative of the paper that has nominated him. The two are on the same intellectual level, as the paper admits by nominating him.

PROBABLY one of the most remarkable retail piano trades in the United States is that worked up by Otto Wissner in Brooklyn. In the quantity of goods handled there are but few places to equal it, and the annual amount of business transacted would surprise the general trade if it could but be published. And Wissner never stands still. Within a short time there will be a Wissner grand on the market, which promises to cut a figure not alone among the average piano purchasers, but among the cultured musicians and musical people of taste and refinement.

One of the most significant instances of Mr. Wissner's onward movement is his engagement of Mr. Edward H. Colell to manage the new warerooms, corner State street and Flatbush avenue, Brooklyn. It is expected that by June 15 the rooms will be open to the public with an extensive assortment of Wissners, and on that date Mr. Colell will assume charge. Of Mr. Colell himself it is needless to say much here. His long association with the house of Chickering & Sons, where he was manager of the hall as well as ranking salesman, has made his a familiar name to musical people in New York and Brooklyn, and his intimate acquaintance with artists and prominent people in both cities render him an acquisition of which Mr. Wissner may well feel proud.

## INVITATION.

### World's Fair.

EVERY member of the music trade of the United States, Canada, Europe or whatever the location may be, as well as everyone directly or indirectly associated in any capacity either as a principal, partner, member, employee; every salesman, tuner, traveler, clerk, bookkeeper, collector, canvasser; everyone engaged in a factory where musical instruments are made, whether superintendent, workman or janitor—in fact every individual in the music trade of the Globe is herewith cordially invited to call at THE OFFICE OF

THE MUSICAL COURIER,

226 WABASH AVE., CHICAGO (ground floor), and make it headquarters during his or her visit to the World's Fair.

For ACCOMMODATION, we have arranged at this Chicago branch a REGISTRATION BOOK, in which you enter your name and permanent address and also your TEMPORARY ADDRESS while residing in Chicago.

In this REGISTRATION BOOK you will also find the addresses of any members of the trade who may be in Chicago or who have indicated the time of their proposed visit. You will give your friends an opportunity to find you, and you can find them by registering in THE MUSICAL COURIER Chicago office.

Have all your letters addressed to our Chicago office, 226 Wabash Ave., which is centrally located and where we shall have a postal clerk to attend to your mail and hold it for you.

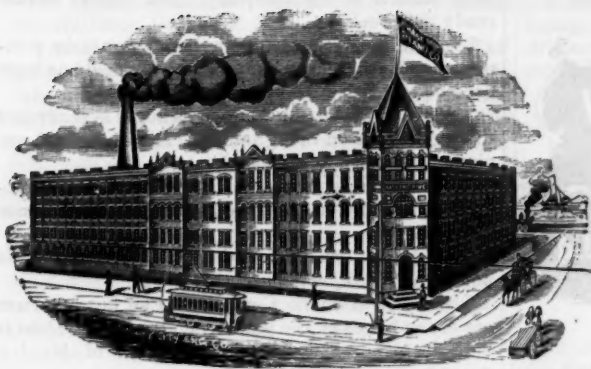
You can do your correspondence in the same office and make all your business appointments there.

No fees will be charged, and nothing in the shape of payment will be accepted for the services rendered to the members of the trade in the Chicago office of THE MUSICAL COURIER, where information on all World's Fair trade and general trade matters will also be furnished.

You are all welcome.

WE apologize; we shall not do so again, and we promise the many "kickers" who have complained against the large and bulky editions of this paper, filled with more reading matter than the magazines and too large properly to be scanned by busy people, not to repeat the dose. Nearly 150 columns of reading matter were published in last week's MUSICAL COURIER, and some of us on the paper have not finished reading it at this writing. It is too much, we admit. And all the subsequent specials will be of reduced size, giving the busy reader an opportunity to read it within a reasonable time. We admit the paper has been too large, too full and too extensive for practical purposes for some time past.





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MANUFACTURERS OF

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Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
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The Best Selling High Grade Piano Made.

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WESTERN FACTORY:

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Cor. Main, Bank and Prince Sts.,  
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greatest invention of the age; any radical changes in the climate, heat or dampness  
cannot affect the standing in tune of our instruments and therefore we challenge the world  
that ours will excel any other.

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## ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

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Factory: Brooklyn, L. I.

# WOODWARD & BROWN PIANO CO.

MANUFACTURES

HIGH  
GRADE  
PIANOS.

BOSTON, MASS.



## WORLD'S FAIR.

### Progress of Installation.

CHICAGO, May 20, 1893.

THIS week has been a very busy one for manufacturers who are behind in the erection of their booths, or in some cases the installation of goods in completed booths. The bustle noticeable around the Musical Instrument section has been stirred up by the prodding of Dr. Peabody. Perhaps the tardy manufacturers are tired of seeing crowds of people admiring the goods of some rival who was sharp enough to be ready on time and thus get the benefit of the opening month of the Fair. Whatever the cause, good results have sprung therefrom, and here they are enumerated.

Alfred Dolge & Son have furnished their booth by placing on the counters that surround their space a most interesting exhibit of the manufacture of felt in all its stages.

William Tonk & Brother have completed their booth, the walls of which are lined with a fine display of stools and cabinets, while in the centre stands a case full of their finest piano scarfs.

The Automaton Piano Company's booth is ready for the staff work, which will be put on ere this paper reaches subscribers.

The exhibit of Henry Pilcher's Sons. A three manual pipe organ is tuned and will be ready for exhibition next week. The instrument will be blown by a Ross water engine, which is shown in the organ case, glass windows having been put in for that purpose.

The Austrian section, which occupies the extreme southeastern end of the music section, is completed. Thus a foreign country gets ahead of our sharp, wideawake Americans. No pianos are shown in this section.

W. Stowasser & Sohne, Graslitz, Austria, have an interesting exhibit of brass instruments, which includes everything from clarinet to tuba.

The following makers are from Vienna:

Henry Tiehn is exhibiting a case of ocarinas. We don't know, but surmise that Chief Peabody will steer clear of this corner, as he has already his fill of music.

Michael Nowy is exhibiting zithers.

Karl Kriendl has a handsome case of zithers and violins.

Anton Delmal shows some fine brass instruments. A novelty is three instruments—a violin, a snare and a bass drum—made from aluminum. The bass drum, which is thirty-six inches in diameter, weighs but 5 kilos 60 dekos. Besides, the manufacturer is showing some Æolicas, that are hung above his doorway and which make mysterious music for the passersby, as every jar disturbs the balls, causing them to strike the strings.

Franz Augerer is showing guitars, while Herr Wenzel exhibits guitar hardware in the same case.

Johann Forster has a case of chromatic accordions and is looking for an American representative. Here is a tip for somebody.

Wilhelm Thie, ivory harmonicas, some of which are beautifully hand carved.

Karl Kirchner shows some zithers of beautiful workmanship and fine tone.

Karl Kirchner Gebrüder has a fine collection of zithers.

Johann Rosel is showing trumpets, trombones, waldhorns and euphoniums.

Daniel Fuchs, French horns, tubas, &c.

Karl Stechner has one of the handsomest displays in the entire Austrian section. Sitting on a base covered with black velvet are elegant flutes, oboes, bassoons and clarinets.

Karl From is showing zithers.

Gabriel Lembück is to the front with some fine violins, violas and violoncellos.

Joseph Leopold Pick has a fine display of boxwood accordions.

Ph. Brumbauer & Sohn are exhibiting harmonicas. The above is a complete summary of the Austrian musical exhibit.

Directly across from "Vienna" is M. Steinert's fine collection of antique keyed instruments. It is known as the loan collection, and is the same as exhibited by M. Steinert at Vienna last year and which was described at some length in this paper. The collection is installed and is being viewed daily by thousands of people.

S. Brainard's Sons Company are ready with fine showcases, running around three sides of their booth, in which sheet music is exposed to view. A table in the centre and some statues of noted musicians complete an interesting booth.

The Krell Piano Company have taken the covers from their pianos and are showing them to sight-seers.

The Colby Piano Company are ready, but do not show their goods, as they are waiting for every one else to be ready. This is the trouble with a good many. The Fair is open and many people are daily disappointed at the muddled state of the piano space.

The A. B. Chase Company's booth is in the hands of the painters and will be ready for installing goods next week. The same is true of the Bush & Gerts booth.

The Schubert Piano Company, who started almost last, have completed their booth and their goods stand there unboxed ready for installation.

Starck & Strack are draping their space with blue flannel, and the effect is going to be handsome.

Keller Brothers & Blight, who have been ready to open their goods for nearly a month, will unpack this week.

Francis Bacon is ready and his old style English cases are making a hit.

Mason & Risch have completed the installation of four vocations, two of which have two manuals and the others, one manual.

The staff work for the Peloubet (Lyon & Healy) booth is being put on and will be completed this week. They are exhibiting one organ with three manuals and one with one manual.

The Columbian Organ and Piano Company have their goods on the ground and will commence exhibiting them next week. They are waiting for the dust to cease coming in from their neighbors.

The Western Cottage Organ Company put up their decorations this week and will instal goods next.

The handsome brass and mahogany booth of Wessell, Nickel & Gross is complete and their goods are in. The display is among the finest on the grounds. From an artistic point of view it is unexcelled.

Strauch Brothers have completed a most interesting display. The booth is of solid mahogany and runs around three sides of the space. You enter from the front and are immediately surrounded by the fine piano actions of the house, which rest in glass cases. It is a very tasty display, thoroughly in harmony with the house's excellent judgment.

Herrburger, Schwander & Co. have finished their case and are lining it with red velvet.

Mr. S. S. Stewart has hurried his display to a completion this week.

Mr. Ludwig Cavalli is now struggling with the auto-

harp exhibit of his company. The display will be ready this week.

Lyon & Healy's mammoth booth is nearly completed and the four corner display window has been dressed.

The Waterloo Organ Company's booth is ready and their goods are on the grounds. The Malcolm Love piano is included in this booth.

R. O. Burgess, representing the Needham Piano-Organ Company, has finished the display of his house and is happy.

Geo. P. Bent has finished the grille work around his booth and it will be painted this week.

The Conover Piano Company's Fair headquarters are in the hands of the painter, and that individual is kept at his post by the watchful eye of Mr. Ion Arnold.

The Century Piano Company's booth has been draped this week, and goods will go in immediately.

The booth of A. Reed & Sons is in the same condition.

Chase Brothers Piano Company's booth has been completed this week by introducing into the ceiling glass mirrors. The effect is beautiful.

Mr. R. S. Howard, of J. & C. Fischer, has at last succeeded in getting his men to work, and their booth will go up in four days, or five or six; all depends on the success "Bob" has in keeping the men at work.

Chickering & Sons will get rid of their carpenters this week, and the painters will gird up their loins and get a prestissimo movement on themselves. Mr. Ambuhl has read the riot act to his men and proposes to live up to that interesting document.

Julius Bauer & Co. placed their goods this week and are ready for uncovering same.

In addition to those who have completed their work this week the following firms are ready:

Mason & Hamlin Organ and Piano Company, Hallet & Davis Company, Boardman & Gray, H. Lehr & Co., W. W. Kimball Company, Shaw Piano Company, Henry F. Miller & Son Piano Company, A. Marrello, J. C. Haynes, C. G. Conn, J. W. Pepper, Aug. Gemünder & Sons, Albert Krell, Levi K. Fuller, H. Coleman, John Friederick & Brother.

There is something to be said in favor of several manufacturers who are delaying the installation of their goods. In a great many cases neighbors have been to blame, as instance the following from the "Evening Post" of May 18:

Editor of "The Evening Post"—There are many causes for vexatious delays in displaying exhibits that are unknown to the public. Take the case of Sohmer pianos. They have a booth immediately fronting the Norway inclosure. The carpenters are at work, and when they get through the whole Norwegian structure is to be covered with staff. This will cause particles of dust and dirt to fly around, which would spoil the goods of Sohmer & Co. if they were unpacked. One of these instruments is a most elaborate one and cost \$7,000 to build and took nine months in its manufacture. Should any of the staff get into this instrument it would injure it.

AN EXHIBITOR.

This must not be taken for an excuse by all manufacturers, for the majority of delays is attributable to their want of effort.

#### Pianos in State Buildings.

MUSICAL INSTRUMENTS IN BUILDINGS OTHER THAN THE LIBERAL ARTS.

The State buildings upon the Fair grounds are primarily meeting places for members of the State to which each edifice belongs. The Legislatures of the different States have done well in this respect, as when a man is away from his native heath a glimpse of home is immeasurably sweet. The several States that have erected and furnished buildings have sought to provide everything for the comfort of the great mass of the people composing the commonwealth. The commissioners having this matter in charge have in every way tried to provide for their constituents solid home comfort. Each building, adequately to minister to the people, must be of a style of architecture prevalent in its State. In furnishing the composite taste of the State must be adopted, and so on in harmony. In the matter of pianos, the instrument that the great mass of the people can afford to purchase, and get the greatest return for a moderate outlay, is the instrument that will best harmonize with the buildings. Having this fact in mind, the commissioners of 26 States and three foreign buildings have done wisely in selecting the instruments of Mr. George P. Bent, and having his "Crown" goods placed in the parlors and corridors of their respective buildings. Too much cannot be said of the enterprise of this Chicago manufacturer in making the commissioner see the merits of his goods. Every commissioner speaks in the highest



terms of these pianos and organs and of their genial manufacturer, George P. Bent.

A notable piano is in the California building. The instrument, an upright, is from the factory of H. Schomber & Co., Los Gatos, Cal., and is incased in solid redwood cut in the State. The lady commissioners of California are especially proud of this, their pet, and it certainly merits their ecomiums of praise.

The Colorado commissioners desired a Steinway from the firm of Lyon, Potter & Co., but finding that Director General Davis' orders were against the admission of this instrument, they have given the firm *carte blanche* to furnish any instrument they choose, and probably an A. B. Chase will grace their parlors.

In the Connecticut building stands an old clavichord stenciled "William Pether, Londini Fecit." No information as to its original owner can be obtained.

The Kentucky commissioners point with true pride to a piano cased in oak grown on the farm once owned by Abraham Lincoln. The instrument was made by Smith & Nixon, in their Columbia Heights factory, and is hand carved, with medallions of Mr. and Mrs. Lincoln set in the panels. The instrument will not be unboxed until the Kentucky day, early in June.

The notable ornament of the Maryland building is a Knabe parlor grand piano in white enamel, with gold trimmings. The instrument is one of the handsomest ever turned out from the firm's great Baltimore factory, and an admiring crowd constantly surrounds it.

No one but an addle pate would expect anything but the finest from the house of Chickering & Sons. When it was announced that this firm had been selected by the commissioners to supply the instruments for the Massachusetts building all the trade knew that there would be on exhibition something very fine. Everyone who visits the Massachusetts building is surprised at the elegance of the Chickering instruments. The parlor grand, of mahogany, looks at first sight like a splendid old fashioned clavichord. Old colonial architecture has been strictly adhered to, and the result is a beautiful instrument. The piano is artistically inlaid, and stands "a thing of beauty," admired by every spectator. The upright piano in mahogany, with inlaid and ornamental panels and cheeks, that stands in the ladies' parlor is as much admired as its big brother, the grand, down stairs.

The New York building—handsomest State home on the grounds—is notable for only having one piano in it. Sohmer & Co. have placed therein a beautiful upright piano in bird's-eye maple, but a tour of the building brings no other instrument to light. What is the matter with New York manufacturers? Surely here is a point lost.

The Shaw Piano Company have built for and installed in the Pennsylvania building a beautiful upright piano in bird's-eye maple. The instrument stands upward of 6 feet in height, has pillared pilasters and a medallion of Columbus in the centre of the silk draped middle panel. The instrument is a beauty and is daily admired.

The Schomacker Piano Company also have a white and gold upright piano in this building, as well as one in oak.

The Virginia building, which is a model of George Washington's former home at Mount Vernon, contains a very interesting room, over the door of which is the following inscription: "Nellie Custis' music room." Inside is an old clavichord, stenciled "Jacobus Ball, London," and originally owned by Miss Dolly Madison, daughter of President James Madison. This instrument, which is in an excellent state of preservation, was loaned for the exhibition months by Mrs. Schackelford, Oregon.

The Mason & Hamlin Organ and Piano Company instal a Liszt organ in the Woman's building this week.

In the Michigan building, concerts are given daily by Mr. J. Pizzarello, playing a Chase Brothers parlor grand. The first concert on the grounds was given by this gentleman Saturday afternoon, April 29, two days before the Fair opened.

The above is simply a running account of the most interesting instruments as they strike the average spectator. In all the buildings at all times crowds of people are admiring the pianos; and that it is good advertising is evinced by the remarks that are constantly heard in all parts of the Exposition grounds about that fine piano in the Maryland building, or that elegant organ in the Vermont building.

A list of the pianos in all the different State and foreign buildings follows:

Arizona.....	"Crown" upright piano in oak.
Arkansas.....	"Crown" upright piano in walnut.
California.....	E. Schomber & Co. upright piano in redwood.
	"Crown" upright piano in walnut.
	C. C. Hornung upright piano in oak.
Colorado.....	A. B. Chase upright piano in oak.
Connecticut.....	Clavichord stenciled "William Pether, Londini Fecit."
Delaware.....	"Crown" upright piano in walnut.
Florida.....	"Crown" upright piano in oak.
Idaho.....	"Crown" upright piano in dark mahogany.
Illinois.....	A. B. Chase parlor grand piano in oak.
	Kimball upright piano in birch.
	Kimball upright piano in walnut.
	Starr Piano Company upright piano in quartered oak.
Indiana.....	Hallet & Davis Company, upright piano.
	Fort Wayne Organ Company, organ in walnut.
Iowa.....	"Crown" piano in blistered walnut.
Kansas.....	"Crown" piano in light oak.
	"Crown" piano in dark mahogany.
	Smith & Nixon piano made from solid oak grown on the homestead of Abraham Lincoln. The case is ornamented with medallions of Mr. and Mrs. Lincoln set in the panels.
Kentucky.....	"Crown" upright piano in walnut.
Louisiana.....	"Crown" upright piano in walnut.
Maine.....	"Crown" upright piano in walnut.
Maryland.....	Knabe parlor grand in white enamel with gold trimmings.
	C. M. Stieff upright piano in prima vera.
	Chickering & Sons parlor grand piano in mahogany, with inlaid work and built in Colonial style.
Massachusetts.....	Chickering & Sons upright piano in mahogany, with inland panels and cheeks.
	Two Chase Brothers parlor grand pianos in light mahogany.
Michigan.....	Chase Brothers parlor grand piano in prima vera.
	Upright piano in maple native to the State.
	"Crown" upright piano in dark mahogany.
Minnesota.....	Century Piano Company upright piano in mahogany, special case.
	"Crown" upright piano in walnut.
Missouri.....	Mason & Hamlin upright piano in light oak.
	Mason & Hamlin piano in dark oak.
Montana.....	"Crown" upright piano in dark oak.
	"Crown" upright piano in ebony.
Nebraska.....	"Crown" upright piano in walnut.
New Jersey.....	Sohmer upright piano in dark mahogany.
New Hampshire.....	Sohmer upright piano in mahogany.
New Mexico.....	"Crown" upright piano in walnut.
New York.....	Sohmer upright piano in bird's-eye maple.
North Dakota.....	"Crown" upright piano in ebony.
	Lindeman Piano Company furnishes an upright piano in dark oak (maker's name unknown). This may be a stencil.
Ohio.....	Smith & Nixon upright piano in dark mahogany.
	Krell parlor grand piano in dark mahogany.
	A. B. Chase upright piano in dark mahogany.
Oklahoma.....	"Crown" upright piano in walnut.
	Shaw upright piano in bird's-eye maple, special case, with medallion of Columbus in centre of panel.
Pennsylvania.....	Schomacker upright piano in white and gold.
	Schomacker upright piano in oak.
Rhode Island.....	"Crown" upright piano in mahogany.
South Dakota.....	"Crown" upright piano in figured walnut.
Texas.....	C. Stieff upright piano in oak.
Utah.....	"Crown" piano in oak.
	"Crown" piano in walnut.
Vermont.....	Estey upright piano in walnut.
	Estey organ in oak.
Virginia.....	Knabe grand piano in dark mahogany; 5 $\frac{1}{4}$ octave clavichord stenciled Jacobus Ball, and originally owned by Dolly Madison; loaned by Mrs. Schackelford, of Oregon, Wash.
Wisconsin.....	"Crown" upright piano in oak.
Washington.....	"Crown" upright piano in dark mahogany.

West Virginia..	"Crown" organ in oak.
	"Crown" upright piano in dark mahogany.
	"Crown" upright piano in light oak.

#### FOREIGN BUILDINGS.

Guatemala.....	"Crown" upright piano in walnut.
Hayti.....	A. B. Chase upright piano in mahogany.
New South Wales.....	"Crown" upright piano in walnut.
Columbia, Venezuela and Bolivia.....	A. B. Chase upright piano in oak.
Sweden.....	"Crown" upright piano in walnut.

No pianos are contracted for the buildings of Great Britain, France, Germany, Japan, &c. Some of our progressive piano manufacturers should not let this opportunity go by, as the buildings of France and Germany are perhaps the most interesting foreign structures on the grounds.

Sohmer & Co. have a handsome white and gold upright piano in the Puck building, and the Schomacker Piano Company's have an upright piano in the International Navigation Co.'s exhibit steamship in the Transportation Building. In the Woman's Building will be a Mason & Hamlin Liszt organ in oak, besides a Baldwin piano in walnut.

#### The French Instruments.

"Where are the French musical instruments?" was asked last Wednesday.

"Where?" was echo's answer.

A tour of the Manufactures and Liberal Arts Building failed to disclose their hiding place. They certainly were not in the piano section in the southeastern corner of the great building, nor were they in the Liberal Arts section of France.

"Where are the French musical instruments?" was still unanswered.

A visit was paid Dr. Selim H. Peabody, Chief Department Liberal Arts, and the question propounded.

"You will find the French musical instruments in the Electricity Building," was his response.

"Why in the Electricity Building, doctor? One would as soon look in the Agricultural Building for optical goods as for pianos among electrical instruments."

"I know it," replied the doctor, "and the story goes thus: The French commissioners came to me and asked 'What about musical instruments?' I frankly replied that I had no space for them and there was much dissatisfaction. Finally I figured out 1,500 square feet in the space where the Pilcher organ stands [extreme southeastern corner music section—Editor]. This was rejected as not being large enough, and I told the commission that I could not give them anything else. The gentlemen called on Director General Davis and stated their case. I then assured Mr. Davis I could do nothing more, and he then tried to find some other space for them. There was nothing available but the west gallery of the Electricity Building and thither he sent them."

A call was made on Mr. Hornsby, assistant chief Department of Electricity, who stated:

"Yes, the French musical instruments are in the corner up in the west gallery, and as the Director-General sent them here I will keep them. There is no other place for them, and they can't be put out in the wet."

The French commissioners do not like the situation, but say that they will make an interesting display, and trust to the novelty of pianos among dynamos and batteries to excite greater attention.

"Where are the Paillard music boxes?" was asked Mr. Geo. Varrellman, who represents those instruments.

"We did not desire to go into the Switzerland space, as we could not get what we wanted," was the reply. "We then asked for space in the American section, basing our claims for this section on the grounds that our cases were made in America. We were told that we could exhibit cases, but not with the works in them. As this was not what we were after we decided not to go in at all. We did not wish to go into the Swiss section, as we could not have space enough to make a satisfactory display, and we were refused the privilege of the American floor, as our works were made in a foreign country, though put into good American built cases. We should have gone in but for this ruling."

Mr. Stasny, of Boston, has been invited by the Bureau of Music, World's Columbian Exposition, to play with the Thomas Orchestra. He will use the Henry F. Miller piano.

There will be no underlining of programs permitted on the Fair grounds. That is the official fiat of the Bureau of Music. This ruling of the bureau will



make the representative of the piano played move around lively so as to inform everybody present what make is being played. Perhaps Mr. Thomas would allow some good looking piano man to purchase a good sized trumpet and give him chance to proclaim to all the assemblage the name of his piano between interludes. The best plan is to advertise the fact or any other in the music line in THE MUSICAL COURIER.

## THOMAS MAY OBEY.

### Exhibiting Pianos only to Be Played.

LAST Wednesday afternoon the National Commission accepted the report of their second committee appointed to investigate the action of Theodore Thomas in bringing in to Music Hall the Steinway piano and excluding therefrom harps manufactured by Lyon & Healy.

The roll call shows a vote of 39 ayes against 19 noes. There were several strong speeches on both sides of the question. As usual General St. Clair defended Mr. Thomas' action, and made a statement that should he (Mr. Thomas) be removed Mr. Tomlins would necessarily be his successor, which would be a great mistake. He did not state, however, why Mr. Tomlins would be a successor of Mr. Thomas. Mr. Tomlins has never posed as an orchestral director, and the statement that he would necessarily succeed Mr. Thomas is absurd on the face. Mr. Lannan and Judge Clendenning called the National Commission's attention to the fact that should Mr. Thomas be retained the oath taken by that body would be defaulting. Considerable filibustering was done, but the Commission was in the mood for action, and votes were ordered taken. Mr. Worth was the first man to vote, and he voted aye; Mr. Hundley no. Mr. Massey also voted no, then followed a string of ayes until Judge Garvin voted no.

Mr. Palmer, desiring to vote on the question, temporarily resigned the chair, and his name being called, voted aye. His vote was received with cheers. After the announcement of the votes Commissioner Groner, of Virginia, moved a reconsideration of the report and to have a reference to the committee again. In urging his motion he stated that he was in full accord of the committee's right to censure Mr. Thomas, but he desired another report that would smooth over the trouble without adopting the radical course proposed. The motion to reconsider was laid on the table, yeas 27, nays 18. The committee's report states that the charges made by piano men are practically substantiated, and that the harp episode was correct as given by Mr. Healy, of the firm of Lyon & Healy. In conclusion the committee states: "Your committee reiterates the former expression of this commission that no piano not exhibited should be used in Music and Choral Hall during the Fair; that the usefulness of Professor Thomas at the World's Columbian Exposition is so impaired that in our judgment his services should be further dispensed with, and we recommend the Director-General be instructed to request his resignation."

When Director-General Davis was officially notified of the action of the National Commission on Wednesday, he sent the following letter to Mr. Thomas:

CHICAGO, ILL., May 17, 1893.  
Mr. Theodore Thomas, Musical Director, Department of Liberal Arts, World's Columbian Exposition—Sir: In compliance with a resolution adopted this day by the World's Columbian Commission, I have to request your resignation as musical director in the Department of Liberal Arts.

You will please turn over all property, records and documents belonging to and appertaining to your office to the Chief of the Department of Liberal Arts. Respectfully yours,

GEORGE R. DAVIS, Director-General.

He also sent the following letter to Hon. Thomas W. Palmer:

CHICAGO, ILL., May 18, 1893.  
The Hon. Thomas W. Palmer, President World's Columbian Commission:

In compliance with the instructions of the National Commission directing that the resignation of Mr. Theodore Thomas be requested, I have the honor to report that a letter, of which a copy is transmitted herewith, has been delivered to Mr. Thomas.

GEORGE R. DAVIS, Director-General.

Mr. Thomas yesterday, through Secretary Wilson, sent the following message to the Director-General: "Mr. Thomas begs leave to acknowledge the receipt of your communication, and says that he will make an early reply."

At the Thursday meeting of the National Commission they received a communication from the Executive Committee of the Local Directory requesting a conference by the Board of Reference and Control. The Executive Committee wanted the Thomas matter taken up by the joint conference committee and formally settled. But the Commissioners knew that the vote by that body would result in the detention of Mr. Thomas, and they were unwilling to submit the matter to this tribunal, which would in effect annul their action. After a great deal of controversy a resolution submitted by Commissioner Lannan was adopted asking that the Directors hold an informal conference with members of the Commission. President Higinbotham acceded to the request and called for a conference Friday afternoon.

At the Friday afternoon conference nothing of any importance was accomplished, but over in Music Hall Mr. Theodore Thomas was busy. He ordered the Steinway piano out of the Hall, thus intimating that he will obey the orders of the Commission in the future. This action on the part of Mr. Thomas has made many of the National Commissioners friendly toward him, and an apparent majority now state that if Mr. Thomas continues his willingness to obey their orders they will vote for his retention upon a reconsidered motion. Mr. Thomas, however, must promise to use in his concerts only instruments manufactured by exhibitors at the World's Fair. It is believed that Mr. Thomas will in the future obey all the orders of the Commission that are sent him by Director-General Davis. The new friends that he has made by this action will be readily turned into the most vindictive of enemies should Mr. Thomas again oppose them, as in that case they will push the fight and demand that he step down and out.

An informal conference between the Local Directors and the National Commission will be held this week, and the matter of the latter's demand for Mr. Thomas' resignation discussed.

As Mr. Thomas has acceded to the former demands of the Commission and shows a desire to obey its future orders, the matter of his resignation will probably be dropped, thus ending this "cruel war."

The Sunday opening question was getting decidedly mixed with the matter of Mr. Thomas' resignation, as a majority of the Commissioners were declaring that unless Mr. Thomas was dismissed they would vote against Sunday opening; but as that matter has been settled by Attorney General Olney, this matter ceases as a factor in the retention or rejection of Mr. Thomas.

The attendance at Music Hall averages about 100 people to a concert, and the scheme thus far is a total failure.

IN all this controversy on pianos at the World's Fair and the justice due to exhibitors—and that was all there was in it when we reduce it to a proposition—a great lesson has been learned. It has become a demonstrated fact that the element of brotherhood and the sentiment of mutual fair play (if not World's Fair Play) exist among the progressive members of the piano trade of this country—East and West. Neither is organization essential to the expression of such sentiments. Here we have seen such men as Mr. Henry Fischer, of J. & C. Fischer; Mr. W. D. Dutton, of Hardman, Peck & Co.; Mr. E. S. Conway, of the Kimball house; Mr. H. D. Cable, of Chicago Cottage Organ and Conover piano fame; Mr. P. J. Healy, of Lyon & Healy; Mr. I. N. Camp, representing Eastern interests, as Mr. Healy does in the piano line, and others setting aside for the time being all questions of individual self interest, and sinking their respective commercial prerogatives in a great and concentrated movement for the welfare of the whole future piano industry. The good which will flow from this co-operation is too vast to consider within the limited space just at hand.

### Mr. Max Scheidmayer.

MR. MAX SCHEIDMAYER, piano manufacturer, of Stuttgart, Germany, arrived in this country on the Normanna last Friday morning. He is stopping at Hotel Waldorf.

—Jack Haynes goes to Chicago Saturday to meet Messrs E. Hirsch and Richard Schreiber, of London, and Mr. Adolf Scheidmayer, of Stuttgart, Germany. There seems to be a business move in the air.

## THE SYSTEM OF AWARDS.

CHICAGO, May 22, 1893.

THE Foreign Commissioners at the World's Columbian Exposition announce positively that they will withdraw all exhibits from competition and will refuse to name judges unless the Thacher system of individual Expert judges is supplanted by the Jury System of all the past Expositions. Mr. Thacher refuses to modify his system, stating, among other things, that it is now too late to make any changes.

The question now seems to go to the National Commission and the Director General, who also claims to have a voice in its adjustment. Director General Davis and Commissioner Thacher disagree materially on this subject of awards, but there is no question that the point must be decided within the next two weeks.

## SPECIAL.

CHICAGO OFFICE THE MUSICAL COURIER, May 22, 1893.

JOHN BOYD THACHER states to THE MUSICAL COURIER that in his opinion foreign commissioners will come around as soon as they thoroughly understand the American system.

Starr Piano Company will begin manufacturing high grade pianos to be called "Pullman," of which they own trade mark.

Wegman, of Auburn, here.

First Kneisel Quartet concert at Music Hall this afternoon, attended by fourteen fair visitors, seven of whom were critics.

Sousa's Band commenced series of concerts this afternoon at Fair grounds. BLUMENBERG.

## THOSE KNABE PIANOS.

SO much attention was attracted by the illustrations of the Knabe grand pianos in our last issue that we are pleased to present this week the likenesses of three others of these superb instruments, which will be on exhibition at Lyon & Healy's, Chicago, during the World's Fair. The Baltimore "American," in speaking of the entire exhibit of 10 pianos, as made in the Knabe warerooms, describes the subjects of our illustrations as follows:

Next comes, in historical order, a small parlor grand in the florid rococo style, of the end of the reign of Louis XIV., and the beginning of that of Louis XV. It is in walnut, with richly carved ornamentation in raised gold work, the design being the pipe, lyre and doppel flute of mythology. The desk is a most elaborate example of the peculiar style in which the piano is built, and is a remarkable specimen of both the carver's and gilder's art; and the principal features of the piano are the legs which support it. They are floridly carved and emblazoned, and each, as a centre piece, bears a medallion in alto relievo, the facial contour expressing the different phases of musical thought.

The uprights of the collection are cameo editions of the grands. First comes a moresque design that looks like a bit of the Alhambra. It is elaborately inlaid, with the pendant posts in richly carved work. The design is rigidly followed throughout the piano, and the three panels which surmount the keyboard are beautiful examples of the highest period of Moresque-Spanish art. Another upright is in mahogany of the Byzantine period. The case is carved in ornamental Oriental figuring and exquisitely inlaid with brass. It is supported by consoles of intricate pattern, which carry out the general characteristics of the idea of the designer.

## The Steck.

A VERY unique business card in the form of a transparency representing a grand piano is being circulated.

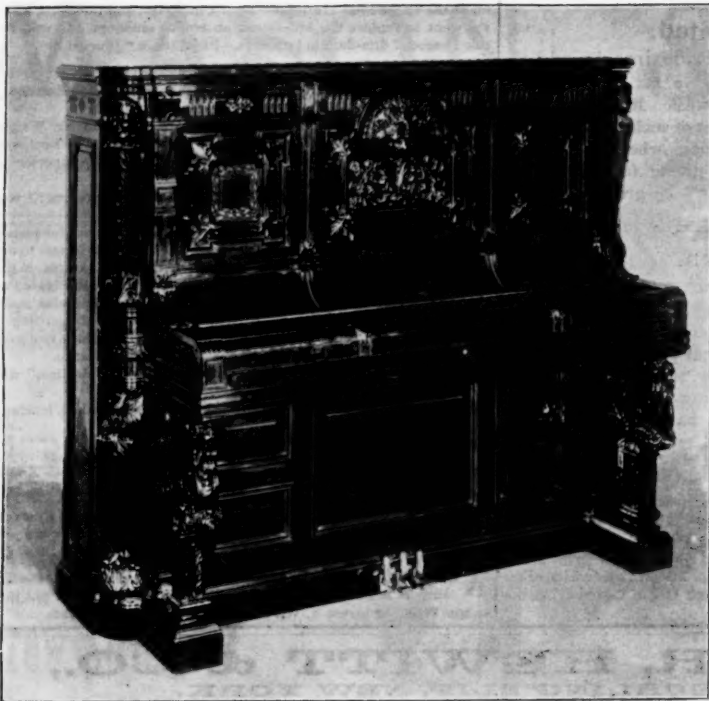
The special feature is that in holding the card to the light there appear in the distance the faces of Beethoven, Mozart, Schubert, Wagner, Liszt and others of the old masters.

As the prominent figure and as a musician of the present day and directly at the instrument, is Prof. Andrew Nembach, of Cincinnati, Ohio, brother of Geo. Nembach, of Geo. Steck & Co.

Professor Nembach is the well-known organist and conductor and one of the finest musicians in the Western country, and is, of course, an old time admirer of the wonderful Steck piano, the same as were Wagner and Liszt in their day, and in whose company he now finds himself.

—Frank M. Hulett, of Plainfield, N. J., has been in the city, interested somewhat in the Hugo Kraemer failure.





SOME MORE REMARKABLE PIANOS MANUFACTURED BY WM. KNABE & CO.,  
OF BALTIMORE, MD.

**"Crown" Pianos.**

If a "Crown" you wish to get,  
Geo. P. Bent has hundreds yet;  
He has men who daily build  
Handsome "Crown" with music filled.  
He adopted trade mark "Crown,"  
Which to-day is widely known;  
His pianos bear his name,  
High his "Crown" in music fame.  
Everyone is satisfied,  
Who the "Crown" has truly tried;  
No one wants another kind,  
Since the "Crown" he chanced to find.  
For, in richness of sweet tone,  
"Crown" stands high, aloft, alone;  
Highly polished, fine design,  
All pronounce it superfine;  
Perfect in sweet harmony,  
With keys of polished ivory;  
Found in richest palace hall,  
Source of joy to one and all.

**Some New Stores.**

**D**R. L. A. CRIM, at Washington, Ind., where he will run a full line of pianos, organs and small goods.

A branch of the C. J. Whitney Company, of Detroit, at St. John's, Mich. F. H. Frazell will be in charge. Their regular line will be carried.

P. Kubnel, in the Felder Building, Marble Falls, Tex. He will carry a stock of general musical merchandise.

B. G. Jackson, at 822 Main street, Dubuque, Ia., pianos, musical instruments and sheet music.

Mrs. J. B. Olmstead, in the Pardee Block, Appleton, Wis. She will handle the Chickering and Gabler Brothers pianos and the Lakeside organs.

A branch of Cluett & Sons, of Troy, at Amsterdam, N. Y. A complete line will be carried.

E. C. Putney, at Cohoes, N. Y., where he has erected a new building.

The Monroe Piano Company, at Monroe, La., a general stock of musical merchandise.

Mr. G. D. Herrick, at 55 Pearl street, Grand Rapids, Mich. He will keep the Decker Brothers, Kranich & Bach and Weyman pianos.

The Carlisle Music Company, at 35 West Main street, Carlisle, Pa., pianos and organs.

A branch of the Williams Piano Company, of Toronto, at Ottawa, Canada. H. G. McDowell will be in charge.

**C. C. O. C. in N. E. and N. J.**

**M**R. E. E. WALTERS, representing the Chicago Cottage Organ Company, has been in the city for a few days, having returned to this point from a trip through the New England States.

Surprising as it may seem, considering the almost unprecedented dullness in business circles, Mr. Walters reports this trip as the most successful one ever made through the Eastern States by a representative of his house. Surprising, again, that a Western organ concern can go directly into the organ manufacturing centre of the East and do a successful and satisfactory business.

Mr. Charles E. Peek has taken the agency for these goods in Hoboken and Plainfield.

**Hugo Kraemer Embarrassed.**

**O**N Friday last Mr. Hugo Kraemer, who has been doing business under the name of the Summit Manufacturing Company at 13 East Seventeenth street, New York city, confessed judgment for \$1,277 in favor of Jeanne Franko Kraemer, his wife, to secure borrowed money which had been advanced by her at different times and used in his business.

The business is now in the hands of the sheriff. A statement of Mr. Kraemer's affairs is being made up and will be ready in a few days.

It is his purpose, if possible, to effect a settlement with the creditors and resume business.

For the past nine months, Mr. Kraemer states, the retail part of his business has been discouragingly quiet, and to

that fact he attributes his present financial embarrassment. The statement, when made public, will show just the condition his affairs are in. He says that the trouble is not serious.

**Notice of Removal.**

On and after June 1 our New York city office will be located at Room 59 of No. 114 Fifth avenue.

Respectfully, ROTH & ENGELHARDT.

**Mr. Adolf Schiedmayer.**

**M**R. ADOLF SCHIEDMAYER, the senior member of the firm of Schiedmayer & Sons, Stuttgart, the extensive piano manufacturers, arrived in this city by the steamer Normannia on Friday morning last. He remained until to-day, when his journeyings were continued toward Chicago, stopping en route at Niagara Falls.

Mr. Schiedmayer numbers many friends in this city who have in times past been recipients of his hospitality when

BE SURE TO SEE, TO TRY AND TO BUY



visiting Germany, and who are now reciprocating by making his visit here interesting for him.

Alfred Dolge & Son and Jack Haynes are specially solicitous that no point of interest shall be overlooked.

The World's Fair will claim a great share of Mr. Schiedmayer's time and attention.

He expects to return to New York about June 15.

**Names Wanted.**

**T**HE MUSICAL COURIER desires to add to its already very comprehensive list of musicians, teachers and persons interested in music. It will be pleased to receive from its friends the names of such persons in all parts of the country, and in instances where a complete district can be carefully covered, giving full names and addresses, compensation for same will be given. Address this office.

**Dissolution.**

**T**HE copartnership heretofore existing between C. F. Marklove and A. L. Barnes, under the firm name of Marklove Pipe Organ Company, at Utica, N. Y., has been dissolved by mutual consent. The business will hereafter be conducted by Mr. Barnes and C. E. Morey, under the firm name of Morey & Barnes.

The firm of Coakley & Bannigan has been dissolved by mutual consent. The business will hereafter be carried on by T. Coakley.

—The Northwestern Musical Band was incorporated at Chicago, April 20; capital stock, \$1,300. Incorporators, Martin Mueller, John Rehbein, Hans P. Jacobson and Andrew Sowka.

—A. Jackson, of Riverside, Cal., has sold a half interest in his music business to Herbert E. Nye, of New Bedford, Mass., who was formerly a representative of the Soule Piano and Organ Company, in the last named place.

**The Trade.**

—Mr. P. H. Powers, of the Emerson Piano Company, was in New York on Monday last, and returned to Boston the same day.

—The Ocala Music House, at Ocala, Fla., has sold its good will and stock to F. W. Hunt, who will continue the business under the old name.

—Frank Dirck, of Mansfield, Ohio, has been closed out by the sheriff, who levied upon his stock to recover on promissory notes protested.

—Mr. Amos C. James has been from home for the past week. He attended the funeral of Mr. Charles Baecher in Buffalo on Monday the 15th inst.

—Mr. W. B. Stevens, representing Pratt, Reed & Co., of Deep River, Conn., has been calling on the trade about the city for a few days. He leaves for Chicago to-morrow.

—The sheriff on May 16 sold out the right, title and interest of James F. Buckwell in the stock, tools, &c., of the harp factory at 119 West Thirty-seventh street under several executions, realizing \$600. The business was established many years ago by the late George H. Buckwell, and the son has carried it on since March, 1891.—"Times."

—The father of Charles Butler, Jr., the alleged piano swindler, has applied through his attorney, C. L. Allen, for an account of his son's trial and conviction. Mr. Butler, Sr., is quite an old man and lives in Belleville, Canada, and manifests much interest in his son, whom he still desires to help.—Granville (N. Y.) "Sentinel."

—The piano and organ factory at Scottsdale, which was started two years ago, but failed to produce anything, owing to a lack of capital, is now said to be ready for business and will start up soon. Messrs. Stauff & Brady, the proprietors, claim to have ample means to operate the plant successfully.—Greensburg (Pa.) "Democrat."

—Says the Dubuque, Ia., "Ledger": Chas. C. Russell, a former typo of this city, now of Chicago, has bought out the Starck & Strack Piano Company and is now its president. He is also vice-president of the Iowa Columbian Hotel Company, secretary of the Story & Clark Organ Company and secretary and treasurer of the Waukegan Electric Scale Company.

—William Glasel, a violin maker, was killed May 11 in the Miller Building, Nos. 185 and 187 Wabash avenue, by being crushed between the freight elevator and the floor of the first story while attempting to operate the elevator. A coroner's jury yesterday censured the owner of the building for the elevator's condition and because it was left without a regular attendant.—Chicago "Inter-Ocean."

—At a special meeting of the stockholders of the Peoria Music Company last week R. A. Rodesch was elected president and secretary and J. C. Thompson vice-president and treasurer. Mr. Rodesch has been connected with the company ever since its organization, and the success of the Peoria Music Company is mainly due to his untiring energy and push. He has had years of experience in the music business, and is thoroughly posted in all its details. He is also a practical piano tuner. Mr. Thompson has been in the employ of the company for several months, and has proven himself such a hustler for business that he has been admitted to the firm.—Peoria "Mirror," April 20.

—Some man, who forgot to leave his name and address, went into Arthur Benton's music store, 59 Manton avenue, a few days ago and very courteously asked for a \$10 bill in exchange for silver. A young woman clerk was willing to accommodate him, and placed the bill on the counter, but the man was just 9 cents shy of being able to match her with the coins. However, he placed the bill in an envelope, and leaving the envelope on the counter started out with his change to raise the requisite nine pennies, saying he would be right back to make the exchange. He did not return, however, and the clerk, when she went to replace the bill, found an empty envelope. It was the third game of flim-flam in two days.—Providence "Journal."

—A reporter met J. T. Wamelink yesterday, and in a little conversation became convinced that the local piano trade is in decidedly good shape.

"I am obliged to enlarge my piano warerooms," said Mr. Wamelink, "and will do so by running my store through to Rockwell street, making the warerooms 300 feet in length from Superior to Rockwell."

"How much of your building do you occupy at present?" was asked.

"The building is three stories; the first and second I use for pianos and organs, the third as a repair shop. When do I intend to cut through to Rockwell street? Just as soon as the lease expires of the present occupants of the Rockwell street frontage. It was leased to the Phenix Brewing Company for a short time. I shall also make other improvements. I intend to change the store front by putting in one large window, with the door at the side, and will then have all my moving and unpacking done at the Rockwell street entrance."

"The piano business is evidently not going into a decline," was facetiously remarked.

"Not to an alarming extent," he smilingly rejoined.—Cleveland "Plain Dealer."

—Mr. Drummond, of Lyon & Healy, Chicago, has just returned from Baltimore, where he was on a quick trip to select 50 Knabe pianos for the house.

—Wm. B. Tremaine, of Aeolian sounds, is again in Chicago. "Home, Sweet Cider" is one of the new songs produced by his patent slot machine.

**A** GENTLEMAN, skilled in all branches of reed organ manufacture, now head tuner in a flourishing factory, desires a position in the West. Address X. W., care of THE MUSICAL COURIER.

**STEEL**

SOLE AGENT,

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**MUSIC**

**TRENTON IRON COMPANY, Trenton, N. J.**

MANUFACTURERS.

**WIRE.**

ESTABLISHED 1857.

**BOEDICKER PIANOS, J. D. BOEDICKER SONS,**

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**A FIRST-CLASS PIANO AT A MODERATE PRICE.**

DEALERS, WRITE FOR CATALOGUE AND TERMS.

**COLUMBIAN PIANO AND ORGAN CO.,**

Manufacturers of Fine Grade Organs,

266 AND 268 WABASH AVENUE,

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Storms Ave., Grand Crossing.

**CHICAGO, ILL.**





CHICAGO OFFICE MUSICAL COURIER, /  
226 WABASH AVENUE,  
CHICAGO, May 30, 1893.

**L**YON, POTTER & CO. have on exhibition in their warerooms on Wabash avenue a very interesting collection of old Steinway pianos. The instruments, a grand, a square and an upright, are the first of their class produced by the firm of Steinway & Sons. This exhibition is attracting considerable attention and speaks well for the enterprise of this firm. The first piano ever made by Steinway & Sons was a square, which was commenced March 5, 1853, and sold September 5 of the same year. This instrument was made complete by the members of the firm with their own hands. The father and three sons in consultation drew the scale and afterward made the patterns to work by. Mr. H. E. Steinway (father) made the hammers and cased them; Mr. Charles Steinway (son) set up and regulated the action and tone; Mr. Henry Steinway (son) set up and finished the action, while Mr. William Steinway (son) made the sounding board. The factory in which this instrument was made was located in the rear of No. 85 Varick street, New York. The instrument has three strings from middle C upward, and is perhaps the first square in which three strings were put.

The first grand made by the firm and numbered 792 is also on exhibition. The instrument was exhibited at the American Institute Fair, Crystal Palace, New York, during 1856. Even at this day many a pianist is playing on a much inferior instrument.

This collection also includes the first upright piano, which was built in 1863 and numbered 7765. The instrument is in an excellent state of preservation, and would sell to-day in any wareroom without regard to its being the first upright ever produced by the Steinways.

The display is placed in the front of the store where

everyone who come in can see, and hardly a person passes without giving it some attention.

#### In Town.

Mr. S. B. Kirtley, of Columbia, Mo., who was here this week, has purchased the interest of his partner, Hiram Phillips, and will run the business alone. The new name of the firm is not announced.

Other trade men here this week are: E. Webber (Schoemaker Piano Company), George Boltwood (Chase Brothers Piano Company), R. O. Burgess (Needham Piano-Organ Company), Ernest Paillard and Geo. Varrellman (Paillard Music Box Company), Samuel Tracey and J. C. Roberts (Starr Piano Company), W. B. Price (W. W. Kimball Company), E. Armstrong and Geo. Mulky (Collins & Armstrong), Chas. H. Wagener (Story & Clark Organ Company); C. C. Cheney (Comstock, Cheney & Co.), Sylvester Tower, J. Harold Burke (Oliver Ditson Company), S. S. Stewart, Philadelphia; S. Freidenrich (Freidenrich Piano Mute Company), H. Newcombe (Newcombe Piano Company), Mark Ament, Peoria, and Mr. Leopold Peck, New York.

#### CONOVER CATALOGUE.

The Conover Piano Company are hard at work getting out a very elaborate catalogue. The advance sheet shows a very interesting list artistically gotten up, and will be bound together with a cover in tan, on which is printed in olive and red a very elaborate frontispiece.

The Knabe pedal piano was used in the Auditorium last Friday afternoon by Mrs. Lucie Palicot, *officière de l'Académie de France*.

Mr. J. G. Ebersole, of Crawford, Ebersole & Smith, Cincinnati, is expected here this coming Wednesday in connection with Rice-Macy Company matters, to which reference is made below.

Messrs. Steger & Co., have some new arrangements to announce to the trade shortly, which will be interesting, and I can state positively that it will be of decided benefit to the house in question in a great many ways. One of the latest pianos to arrive at the Steger warerooms from the factory at Columbia Heights is a beautiful dark mahogany, large sized upright, every portion of which, even to the moldings and trusses, consists of the genuine wood. The sides are finely paneled and the musical quality is superior to anything which has yet emanated from this young and ambitious house, and simply shows that the course which has been foreshadowed for them in these columns is being rapidly fulfilled.

An editorial on the "Chattel Mortgage Law," in the Chicago "Tribune" of May 18, draws the same conclusions

as stated in last week's MUSICAL COURIER. The legality of the act is now fully established by the decision of the Supreme Court of Illinois and dealers who sell on notes secured by chattel mortgages must be careful to get the signature of the wife as well as the husband.

The Coulon Piano Company are fitting up fine warerooms in Ottawa, Ill., and are busy getting out their catalogue. The firm report much progress in manufacture.

Mr. S. Freidenrich, of adjustable piano mute fame, is in town and will remain here throughout most of the Fair season. He is desirous of showing his invention to all dealers.

Mr. Hampton L. Story, father of Mr. E. H. Story, of the Story & Clark Organ Company, has taken a house in Chicago and will remain here throughout the Fair months.

Mr. P. J. Cunningham, secretary and treasurer of the Cunningham Piano Company, Philadelphia, has been doing the town this week. He reports business good with his house.

Mr. Sylvester Tower has been looking after his Rice-Macy interests this week. Just how much he has accomplished cannot be stated. From all indications there is nothing to interest creditors of that institution, except the contemplation of matured unpaid notes. All other matters up to date will be found in these columns. Mr. C. C. Cheney, of Comstock, Cheney & Co. and the Chicago Piano and Organ Supply Company, has been smiling at and with us this week. The organization of his new company is completed, as announced by us last week. There is considerable speculation in the organ trade upon this new arrangement, but thus far no advance in the price of organ keyboards or organ reeds and reed boards has been announced. There are certain factors in the East which must be considered in this matter, and before any steps are taken the trade will be consulted.

#### Rice-Macy Affairs.

Mr. R. S. Ervin, of the law firm of Cratty Brothers, who represent Sylvester Tower and a few other creditors of the late Rice-Macy Company, went to Des Moines this week and investigated the affairs of the Des Moines Piano Company with a view of finding some property to attach for the creditors of the Rice-Macy Company. Mr. Macy stated to Mr. Ervin that \$25,000 had been put in the Rice-Macy Company by him since he took hold a few years ago. This statement he was unable to prove, as no books could be found. Mr. Ervin investigated the affairs thoroughly, but could find no property belonging to stockholders of the Des Moines Piano Company or the Rice-Macy Company that he could attach. He came back to Chicago Friday last and stated that there was absolutely nothing for the creditors. The general feeling in the trade here is one rather of

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New Orleans, - 1885,  
Jamaica - - 1891.

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Inspection Invited.

CATALOGUES FREE.

## PIANO

BOSTON, CHICAGO, KANSAS CITY, NEW YORK.

sympathy for both Rice and Cross. These two men, who worked very hard to put the pianos on the market under favorable conditions and whose work, time and experience now count for nothing in view of the fact that they are left without resources, are looked upon as victims, and the creditors have nothing harsh to say against either. Rice is hard at work co-operating with the creditors to come to some kind of an arrangement for reorganization, but it seems like a hopeless task. What has Macy done with all the money, including \$4,000 he received for Rice's home-stand at Des Moines, which he had the power of attorney to sell for the purpose of putting the money in the business, and which he did sell, but the receipts of which are not accounted for?

There is some talk of legal action to be taken to secure the evidence of Rice and Cross, both of whom are prepared to tell all they know, and yet it is generally supposed that they know very little of the financial rackets of Mr. Macy, of Des Moines. The latter has written the following letter to Rice which the creditors have shown:

(Personal.)

DES MOINES, Ia., May 18, 1893.

J. N. Rice, Esq., Chicago, Ill.:

DEAR SIR—I want to write you on the subject of reorganization for the purpose of protecting creditors.

Efforts have been put forth by everyone connected with the company to make it a success, but as plans have miscarried expectations have not been realized.

This condition of affairs does not reflect upon the integrity or the business ability of yourself or Mr. Cross, for you have always labored zealously to promote the welfare of the company.

The evidence of this is found in the report and books of the office, which show that the orders are more than sufficient to take care of the output of the factory.

Of course the management is criticised as all failures are criticised, but if errors have been made they are now so clearly seen that they can be avoided in the future, and you in any new organization could avoid the causes which have brought about non-success in this venture.

I know the work done by yourself and Mr. Cross has been done with the purpose of furthering the interests and promoting the business of the company, and a business having now been built up, it does not seem right that anyone should lose thereby.

I am satisfied that a company properly formed will be able to take the business, together with its properties, and with careful, judicious and prudent management, working to the end of placing the business in good shape, that it can do much to retrieve what has been lost. Success should certainly result from such an effort.

The earnest wish and desire of the company is that some such result be brought about, so that no one will be the loser, those with whom dealings have been had being first and, if necessary, fully considered.

I have at this time no plan to suggest, for I do not have the facts before me sufficient to enable me to consider fully by myself. I am anxious, however, that some plan should be devised which will enable the creditors of the company to realize upon their claims.

Whatever is done please submit it to me for consideration. Yours truly, (Signed) J. C. MACY.

#### Chickering-Chase Brothers.

Chickering & Sons no longer hesitate to say that their so-called World's Fair headquarters in Wabash avenue are in reality their present and future Chicago branch warerooms; the full possession having been secured, these rooms are now about to be fitted up.

They and the Chickering-Chase Brothers Company have reached a modus vivendi, and are at work together to get down to the fine points of agreement, but it is by no means admitted by the latter company that they receded from any one point of the contract. Chickering & Sons state that they are prepared to buy all the Chickering pianos on hand or held by the Chickering-Chase Brothers Company, but

the latter company are in a position softly to deny the impeachment on the strength that Chickering & Sons are not offering them the figures they believe the goods worth. Here it hinges.

Now, as to the title, it would seem that, judging from their utterances, Chickering & Sons are not interested one way or the other as to the final disposition of it. "We don't feel disturbed about any Chickering Brothers' or S. G. Chickering or Chickering-Chase Brothers' title or name; the house of Chickering & Sons is well enough known to make any other title a matter of indifference to us." This is one way to look at it. But there are also other ways. Competitors can handle such names to the detriment of the old name, and as agents and dealers, who are the first to feel this, are the first to recognize its effect, it would seem a better part of valor not to give competitors too much material to use against those agents and dealers.

If this present corporation of Chickering-Chase Bros. is not dissolved, Chase Bros. factory could to some extent be used to manufacture a piano to be called the Chickering-Chase Bros. piano, particularly as the articles of corporation give them the right to make a piano called Chickering-Chase Bros. To ignore such a strong point as this could be made in future emergencies, or very soon if necessary, is not compatible with business finesse. Agents of other high grade pianos could be made to handle Chickering-Chase Bros. pianos, particularly if made by a substantial concern like the Chase Bros. Piano Co. It seems as if the force of circumstance makes a mutual agreement compulsory.

#### Played First.

After all the war about the use of the Steinway piano at the opening concert at the World's Fair, it was not the first piano to be heard on the grounds.

The beautiful grand made by the Chase Brothers had the honor of being used in the first concert at the dedication of the Michigan building on Saturday, April 29, preceding the opening ceremonies. The pianist was J. Pizarello, and he displayed the many beauties of the instrument to fine advantage.

The Chase Brothers have made no fuss and have said nothing about any other piano makers, but they have gone on in their regular way and have prepared an exhibit for the Exposition that speaks for itself far better than anything they could say would do.

It would be difficult to find finer specimens of the piano makers' art than the grands and uprights which bear the name of Chase Brothers; and the public, which is quick to recognize merit, has already manifested unmistakable signs of approval. The fine and spacious show windows of the warerooms of the Chase Brothers, Nos. 219 and 221 Wabash avenue, Chicago, are constantly surrounded by large and admiring crowds, attracted by the magnificent display of pianos encased in rare woods and showing unrivaled beauty of design.

#### O. C. Klock Sells Out.

MR. O. C. KLOCK, one of the incorporators of the Stevens & Klock Organ Company, of Marietta, Ohio, has sold his stock and interests in that concern to his partners.

His plans for the future have not been fully matured. There seems a probability of his engaging in the manufacture of organs on his own account.

The Stevens & Klock Organ Company have stimulated

their enterprise with additional capital and are doing a clean, conservative business, with enough orders on the books to insure a summer of industry among their employes. Mr. C. R. Stevens, the president of the company, is a level headed, practical business man and a mechanic.

#### Hubbard's Sad Return.

W. F. HUBBARD is back in Lyons, and is boarding with the sheriff. He was captured in Plymouth, Ind., and arrived in Lyons, N. Y., handcuffed to Jerry Collins, Saturday afternoon. Hubbard is under the shadow of six indictments, all for forgery, on charges preferred by Newark people. There are plenty more in Lyons to complain against him, and if he should plead guilty to all the charges he may be sentenced to Auburn for a hundred years, which would serve him just right.

He has already served one term in State prison for forgery, so he will probably get the benefit this time of the full penalty. His case will probably go over to the September term of the Court of Sessions. Hubbard was masquerading under the names of Fisk and Fish in Indiana and was operating in pianos much as he did here. He was very pious, and only two weeks ago preached or exhorted in the Christian Church of Argus. He has shaved his mustache, and changed his black wig for a gray one—but Collins knew him just the same.—"Arcadian Gazette," May 17.

#### The Briggs in Philadelphia.

GEO. R. FLEMING & CO., at 1229 Chestnut street, have secured the agency for the Briggs pianos, of Boston. They could not have been placed in better hands.

When the B. F. Owen & Co. stock was broken up a month or so ago some of the Briggs pianos were taken from Mr. Geo. E. Dearborn—who controlled the stock—by Fleming & Co., on sale as it were, and as an accommodation to Mr. Dearborn, who did not have room in his own store for them. This arrangement, although temporary as it was, proved of material benefit to Fleming & Co., for the Briggs pianos sold quickly and at good prices.

Geo. Fleming appreciates a piano that's a seller, and knows one, too. The Briggs seemed to suit his fancy from the first day he had them, and he wanted the agency. They had so many excellent talking points. The tone was so desirable, the appearance so handsome, cases so strongly put together—in fact, it seemed to Fleming that they were instruments that could be pushed with satisfaction, and that's what will be done.

The Briggs in Philadelphia is all right again.

AND so the Epworth organ is not a stencil organ, a contemporary tells us. Well, then, who manufactures it? Is it J. W. Williams & Sons? Then why not the Williams organ? Let us have this thing straight. The stencil has been killed by THE MUSICAL COURIER, and what is left consists of a few consumptive remnants, the makers of which are ashamed to be known as identified with stenciling.

—Mr. Louis Grunewald, of New Orleans, was in Chicago last week visiting the World's Fair. Mr. A. H. Fischer, of J. & C. Fischer, New York, has arrived in Chicago.

## THE LOWENDALL STAR WORKS AT THE COLUMBIAN EXHIBITION.

BERLIN S. O., Germany,  
No. 121 Reichenberger Strasse,  
Beg to inform the Trade that they will exhibit their  
WORLD RENOWNED

### Violins and Bows.

Mr. Louis Lowendall, Jr., will shortly make a journey through the United States with a full collection of *Violins, Bows* and other Instruments, and will represent the firm at the opening of the exhibition.

## MAX COTTSCALK & CO., Successors to WEILE & CO.,

BERLIN S. (GERMANY).

PRINZENSTR. 31.



FACTORY OF

BLACK PIANO ORNAMENTS.



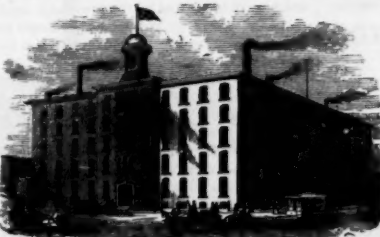
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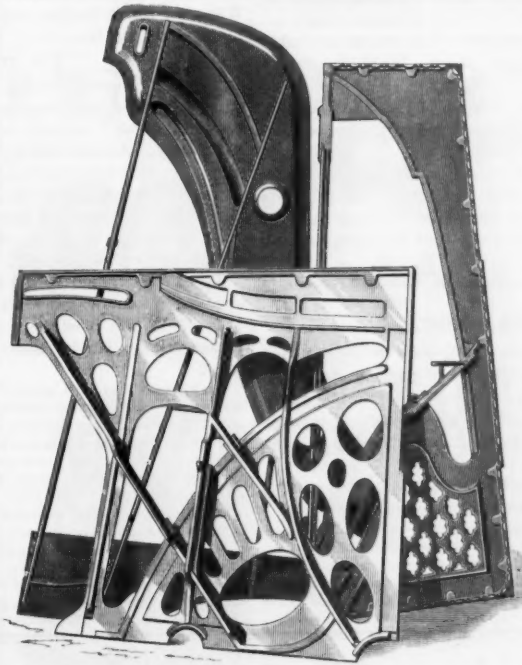
Contains the most  
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A PIANO FOR THE  
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Over 30 years' experience.  
Oldest house in the trade.

PLATES SHIPPED TO  
ALL PARTS OF THE  
UNITED STATES.

## THE CUNNINGHAM,

## A HIGH GRADE PIANO.

1717 Chestnut Street,

Philadelphia, Pa.

## OBITUARY.

Charles Baecher.

**M**R. CHARLES BAECHEER, son of C. Baecher, the musical instrument dealer, of Buffalo, died on Friday, May 19.

The funeral took place on the Monday following.

John L. Orme.

A cablegram from Langside, Scotland, dated May 18, announced the death of Mr. John L. Orme, father of Mr. George Orme, and senior partner of the firm of J. L. Orme & Son, piano dealers, Ottawa, Ont. Mr. Orme died at the ripe age of 84.

Charles H. Hildebrandt.

Mr. Charles H. Hildebrandt, of the firm of C. H. Hildebrandt & Son, manufacturers of musical instruments, died on May 17, at his home, 19 North Liberty street, aged 65 years. Six children survive him.

## The McArthur Music House.

**M**R. F. E. McARTHUR, formerly of Knoxville, Tenn., sold on May 15 his entire business at that point to the McArthur Music House, incorporated. It is officered as follows: David Richardson, president; Walter S. Avery, treasurer and secretary, and Daniel F. Summey, superintendent.

The board of directors includes the above names, and in addition Godfrey Scheitlin, of Scheitlin & Clark, music dealers, and D. (W.) Badham.

The gentlemen composing this corporation are residents of Knoxville, and are of influence, means and experience sufficient to maintain the large business started by Mr. McArthur and continued by him for many years. The line of pianos and organs will remain the same. The general business policy pursued in the past will continue.

Mr. McArthur did a large and profitable business in Knoxville, and his transactions were of a character to reflect credit upon him. No stronger testimonial to the worth of a citizen can be tendered him than to make provisions for perpetuating his name. In continuing the business under the name of McArthur a high and deserved compliment is paid that gentleman. At present Mr. McArthur can be found in and around New York. He is resting after the excitement and labor of closing a large business. His plans for the future have not as yet been formulated.

## The Last of the Knauff Fizzle.

**I**N the United States Circuit Court on Tuesday a petition was received from the receivers of the Theodore C. Knauff Company, organ manufacturers, of Newark, for authority to sell real and personal estate belonging to the defendant company. Col. Benjamin Nields represented the petitioners, and Messrs. Ward, Byrne and Evans the creditors of the company.

The court ordered the real estate to be sold subject to a mortgage of \$25,000. The personal property also, consisting of machinery and tools.

They are to be sold at public sale on 20 days' notice by receivers, free of all liens and judgments, the proceeds of the sales to be brought into the registry of court and be distributed among the different creditors according to their priorities.—Newark, Del., "Ledger," May 20.

## The Hazelton.

**L**YON & HEALY have compiled a pamphlet on the Hazelton pianos which will bear careful reading. It is made up of strong, conservative editorials on the merits of these celebrated instruments deduced from facts in their experience as piano dealers, and especially as dealers in Hazelton pianos.

"The Compelling Power of Originality" is the heading given the first article, and reads as follows:

In pianos there are a few original makes and a host of imitators. Each one of the originals has a following, which is as different from the custom of the nondescript pianos as is day from night. Its distinctive features have won purchasers who will be satisfied with no other piano, and eventually, as in the case of the Hazelton, nearly the whole output is practically spoken for in advance by the younger

members of the already established clientele. There is something about a piano that has won a grand success upon original lines that compels an unprejudiced mind to weigh its claims. For certain it is that such a piano's marked individualities will afford food for thought, and it may be that in them will your own ideal of a perfect instrument be reached.

## CATALOGUES.

The Tonk "Columbian Edition."

**W**ERE we asked to name the catalogue of musical merchandize which was the easiest to deal with—that is, containing the easiest reference and most satisfactory and comprehensive classification—we should unhesitatingly reply, "The Columbian Edition," recently issued by Wm. Tonk & Brother, of New York and Chicago.

The keynote of the book is given in the short introduction, from which the following is quoted:

Please note that our goods are exponents of the newest ideas extant. New catalogues with us mean the displacement of undesirable numbers and the introduction of newer and salable styles, as well as revision of prices. We make it a study to keep abreast with the actual wants of the trade.

The volume embraces illustrations and prices of the innumerable objects that go to make up the stock of so large

BE SURE TO SEE, TO TRY AND TO BUY



a manufacturing and jobbing house, and includes not only the entire range of musical merchandize, but specialties in stools, scarfs, covers, music cabinets, busts and statuettes, and a page devoted to the "Schwander" action, for which William Tonk & Brother are the sole agents in the United States and Canada.

## "The Symphony."

The Ketterlinus Printing House, of Philadelphia, has again surpassed itself in a superb book issued for the Wilcox & White Organ Company, setting forth the claims of the Symphony. Accustomed as we have become to excellent work from this concern we must call special attention to the particular excellence of the half tone reproductions of the case designs, while the general typographical work is of such a nature as to call for unstinted praise from anyone at all familiar with such work.

Three styles are shown, a few testimonials are offered, a specimen program is an interesting feature, and a group of 21 heads of the masters alone makes the book worthy of preservation. The introduction is worth reprinting. Here it is:

We are told that there was a time when "music, heavenly maid" was young, and we may well believe that the goddess waited impatiently for future development of her powers.

If we may use the pretty myth, we can imagine her watching the children of men as they slowly progressed in finding notes, first from natural reeds and grasses, then up through various gradations of viol, harp, timbral and other reed instruments until a late era, when metal reeds were so delicately tuned and voiced that only the faintest shade of tone separates some, while by elaborate combination they are capable of such volume and graduation as to burst upon the ear like a full throated orchestra.

That from the earliest dawn of creation until the present hour music was and is one of the divine expressions every student admits. The morning stars sang together at creation's birth; the evil spirit was

exorcised from Saul, the warrior king, by the sweet strains of the Shepherd David; one special tribe of "the chosen people" was set apart for the praise of the temple, their white vestments ordered to symbolize the purity and acceptability of their mode of worship; and we are often told by the prophetic tongue that one of the delights of the Celestial City will be its perfected praise. Thus it was always intended that music should uplift the soul and bring it nearer divinity.

We say then that it is the duty of every parent to provide music for the home circle.

But upon many who love the divine art fortune has not smiled, and they have been unable to secure musical instruction. Again, others, the heads of families, accustomed to listening evening after evening to the piano or organ as their children played, sit now by the quiet firesides from which those song birds have flown, leaving hearts to pine for the familiar music; or, a non-musical family is fond of friendly gatherings, and must always "hire" the music for parlor dance or entertainment of guests.

For one and all of these unfortunates a golden day has arrived; a day the fair heaven born goddess herself never dreamed of, when the aged grandsire can sit before an instrument without having learned one note of music, and listen to the quaint hymns of "Auld Lang Syne" which his own trembling feet are evoking; when the weary man of business, who has so keenly missed his song birds, seats himself at the keyboard and is at once in the dreamland "of song and immortal beauty"; when the merry feet trip to the ravishing waltz music with only an untutored domestic as the wizard who directs the whole; and when the standard overtures, symphonies, operas and oratorios can all be rendered with true orchestral effect, the coloring, accentuation, time and power being under control of the performer, whether having any knowledge of music or not.

"A fairy tale!" you say. Not at all. The half has not been told.

An instrument is now before the public, its exterior as lovely as the most finished piano, while its "attachments" and internal mechanism is almost perfection itself.

The performer by the skilled use of the tremolo vox humana, flutina and the many other "stops" can produce sounds varying from the whispering breeze and murmuring rill to the crash of tempest or the full blast of brass and stringed instruments. To portray the change from the soft twittering of birds at earliest dawn, the first indescribable hum of awakening nature when the soft morning breeze is just touching the dew laden buds, then the slow approach of heavy winds, low muttering thunder on to the full crash of a midsummer tempest, is no light effect of expression.

Yet this picture may be imprinted upon the brain through the instrumentality of sound alone, and it is no wonder that the performer feels an enthusiasm regarding the Symphony never before experienced.

Perhaps it is playing "Way down upon the Suwanee River," that plaintive song so peculiarly American, which everyone loves and no one tires of. The violina is drawn, and fancy pictures the scene in "Old Kentucky," and the notes seem showered from the twinkling bow of Fiddler Dan; the melodia is tried, and the hearer seems listening to the full, round notes familiar to his youth.

Then the clarinet and flute are drawn, and the airy music comes stealing upon the ear as if from a distant flute or clarinet; while by adding the diapason it is as if a full choir of sable singers were wailing out the sad strains of "The Old Folks at Home."

Yet even the fact that the humblest family can with the Symphony listen to the best efforts of the world's great masters does not exhaust its power as an educator of brain and soul.

As the simplest child seats itself before the Symphony and shyly draws the various stops it is taught the primal lesson of the great effects musical combinations can give. As by using the knee swells the soft, tender notes increase in volume, he is encouraged to further efforts, and no matter what stops he draws or what power he uses the sweet, rippling notes of the hidden song come gaily forth, so that ear and soul are being trained most happily and almost unconsciously. The hour of practice becomes an hour of charmed efforts to see what his own taste can offer.

That these instruments are valued as a remarkable means of education, where wealth and culture can afford the best, is evidenced by the fact that the most elaborate and expensive Symphonies are those most often sold.

During the four years the Wilcox & White Organ Company have manufactured this wonderful instrument their orders have been among the thousands, and so great has been the demand that the firm has so far been unable to get even with them, although a large and commodious addition to their already mammoth factory has recently been built for the sole manufacturing of the now world-famous Symphony.

It should take no more explanation to convince the reader that the ne plus ultra of musical expression has been reached, and that the ignorant and the trained are alike interested in and can alike enjoy the Symphony.

## Schubert Piano Company.

President Peter Duffy deserves credit for a new departure in piano catalogues. The latest issued by the Schubert Piano Company is a little work in colors, in which more attention is given to the factory interior than to the styles of instruments. Ten pages are given to illuminated views of the various workrooms, and the company's four grades of uprights are shown in black at the end of the book. The cover is given to two handsome lithographs, one illustrating the retail warerooms at 29 East Fourteenth street, and the other the big factory.

—A large pane of glass in one of the display windows of J. W. E. Bettner's news agency and variety store, South Hanover street, was broken during Tuesday night, and two accordions and a number of other musical instruments stolen. The theft was not discovered until one of the employees came at an early hour to open the store. This is the third time Mr. Bettner's place has been visited by thieves.—Pottstown (Pa.) "News."

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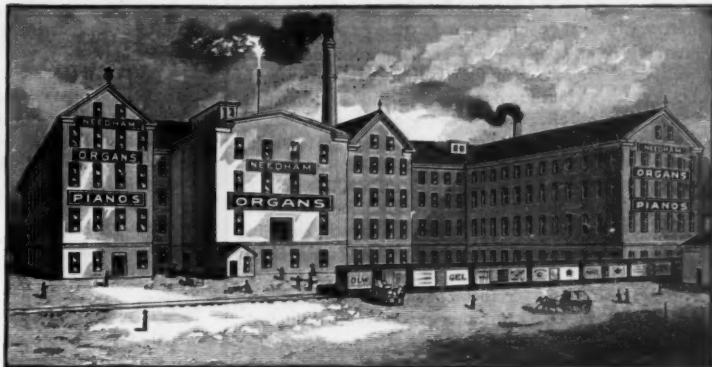
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## The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, March 22, 1893.

For first article see May 18, 1892. For second article see August 24, 1892. For third article see November 9, 1892. For fourth article see November 30, 1892. For fifth article see December 21, 1892. For sixth article see January 4, 1893. For seventh article see January 11, 1893. For eighth article see January 18, 1893. For ninth article see January 25, 1893. For tenth article see February 15, 1893. For eleventh article see March 22.

### CHAPTER VII.—Continued.

IN this place it will be convenient to explain a point which was passed over when we were speaking of the overtones—viz., that when the vibratory impulses arrive at a node in the string, the overtones are produced in consequence of the tendency in the string at this point to give forth a sound. We can render this clear in the following manner. Take a normal tuning fork, strike it, and place the handle on the centre of a piano string, which must be longer than the string producing the fundamental note of the fork. Now if we glide the handle of the still sounding fork in the direction of the upper bar, we shall come across a point in the string at which the impulses of the fork are taken up by the string; for the length of the string from this point to the upper bar will produce the tone of the fork.

We see from this experiment that the string can only take up and repeat the impulses of the fork when a node can be formed to suit the pitch of the note. If the normal tone of the fork be A and that of the string D, we shall find the note A as second overtone in the D string. If then we glide the fork along the string from the point at which the hammer strikes toward the centre of the string, we shall hear as soon as we reach two-thirds of the length of the string the tone A powerfully sounded by the D string.

In the same way the blow of the hammer—when this blow has been converted into molecular vibratory impulses—will produce the respective overtone. The impulses which produce the overtones are confined to the strings, and these overtones are very seldom taken up by the sound board, as the nodes which produce them lie in an undefined portion of the string; so that the overtones sound wavy to the ear or (as the musician describes it) "metallic."

The impulses which a string communicates to the sound board produce the fundamental tone of the string, *i. e.*, if we strike a tuning fork with a bar of steel, we hear the supplementary tones quite loudly; if we now place this tuning fork on a sound board, the harmonies disappear, and we hear the fundamental tone of the fork very powerfully sounded. The wood of which the sound board is constructed also has its nodes or lines of rests, a fact which Chladni has pointed out in a masterly manner by the aid of his sound figures. Having thoroughly examined the cause and effect of the overtones, we cannot fail to be convinced that if we could eliminate the wire tones from the string we should have achieved a good deal, not only toward the purity, but also toward the pleasantness of the fundamental note.

In order to obtain further details respecting the direction pursued by the vibratory impulses, I select the following experiment. Two boys each hold one end of a cord in such a manner that they stretch the cord to its full length. If I now take hold of the middle of the cord and pull it upward out of its position of rest I shall pull the boys toward myself—toward the middle of the cord. In the same way also, when a string is compelled by the force of energy to quit a position of rest, the direction of the force must converge toward the centre, *i. e.*, as the tractive force of the stretched string is directed toward its centre, the longitudinal vibrations cannot transmit any impulses to the sound board.

If, after I have pulled the cord out of its equilibrium, it is to return thereto, the two boys must pull at their respective ends of the cord; and we can see from this that, when the spring forces the string back to a position of rest, the molecular friction must proceed in the direction of the two ends of the string. The stretching of a string, therefore, does not produce any impulses; and this is further ac-

counted for by the fact that, when the string quits a position of rest, the movement of the string becomes slower and slower, whereby the longitudinal vibrations together with their impulses are in like manner affected.

The return of the string, however, to a position of rest takes place on the contrary with ever increasing velocity, so that the string in contracting exerts the greatest force when in a condition of equilibrium, and this is also the time at which the longitudinal vibrations of the string make their impulses felt by the sound board. In this manner we can present to the eye a simply natural sequence of cause and effect in the production of sound.

In the case of transverse vibrations the string stretches as it rises, and contracts again as it returns again to a state of equilibrium; and the same results take place again as it goes downward; so that during each such double vibration the string has a twofold longitudinal vibration. The sound-board receives from each longitudinal vibration one impulse, hence each transverse vibration imparts to the sound-board a couple of impulses.

The pitch of notes has been determined according to the number of impulses or blasts produced by a siren, and as the results obtained from a siren may be converted unchanged into longitudinal as well as transverse vibrations—so that for instance the assumption is that pitch A has 440 longitudinal vibrations in a column of air, and should have in a piano string the same number of transverse vibrations—therefore my contention that the number of transverse vibrations of a string for any particular note has been fixed at double the actual number is herewith confirmed.

It is a remarkable peculiarity of the vibrating piano string that the vibrations take effect in a curvilinear movement, and that the string gives out its best tone during such a movement. If we carefully observe a long string, we shall find that it vibrates with a single wave; still, it seems to me that this single wave vibration does not make such distant departures from the straight line as the curvilinear vibrations.

The number of the waves is principally determined by the point at which the hammer strikes the string, as I have shown in my explanation of the overtones. But I know of no law which determines how many waves there ought to be to produce any particular pitch; hence the hammer might be made to strike the string at its centre, and with advantage to the energy of the string; as the centre of gravity of the string is here, and therefore the best point for the action of the force of energy.

A trial, however, will soon convince us that, if the string be struck in this part, it is not sufficiently firm to resist the blow of the hammer, which will be heard reiterated as a knocking noise proceeding from the sound board; and for this reason it is needful to make the point at which the blow of the hammer is delivered approach nearer to the upper bar, as being the least yielding part of the instrument. The importance of the point at which the blow of the hammer is delivered, in respect to the formation of the nodes, has already been explained.

What was it that induced the practical piano manufacturer, Mr. Steinway—who was an ardent admirer of Professor Helmholtz—to depart from the (according to the professor) theoretically best point for the blow of the hammer to be delivered at (one-seventh or one-ninth of the length of the string), and to select one-eighth of the length? Was it not the practical fact that he found a much better result could be obtained by selecting one of the even rather than one of the odd divisions?

Not all the patented improvements in Steinway's pianos appear to me to be of equal importance; but certainly the duplex scale does seem the most interesting. Few other makers have observed and given effect to the laws affecting the nodes and waves in the string as Steinway has done, and it is impossible to deny that the results have been grand. Few other pianos will admit of so powerful a hammer, such hardness of felt and so pointed a hammer head as Steinway's grands.

I cannot understand how it is that piano makers have so little comprehended the duplex scale as not to have occupied their time and talents in improving upon and enlarging the scope of Steinway's ideas, rather than to have wasted their energies in inventing trivial alterations in the strings. I will only add that it would prove advantageous to the treble tones if all makers would adopt the iron upper bar cast on to the frame, as it affords much more firmness in resisting

the blow of the hammer in the treble than with the usual pin arrangement.

(To be continued.)

## Plate Founders Fail.

TURNER, DICKINSON & CO., piano plate founders, Chicago, filed a bill by Paul Dickinson, president and treasurer of the company, for a receiver last Saturday, and Mr. Geo. P. Jones was appointed in that capacity in bond of \$50,000. The bill states that the concern has been losing money, and that at a meeting of the stockholders it was decided to pray for a receiver to protect their interests. The liabilities of the concern amount to upward of \$60,000, and the assets are alleged to exceed that amount. Selling piano plates below cost of production does not pay. No piano manufacturer has failed on Turner, Dickinson & Co.

## Correction.

Editor The Musical Courier:

NOTICE a mistake in your report about our conversation regarding American Organs Manufactured in England, page 45 of the issue of THE MUSICAL COURIER of May 17, which I should thank you to correct in your next issue.

You say that I stated that English organ makers use pressure bellows just like the Continental makers do. This is a mistake. I stated that English organ makers use suction bellows just like American manufacturers, pressure bellows being exclusively used by Continental makers of harmoniums, &c. Yours faithfully, EMIL HIRSCH.

## The Autoharp.

DURING the past week five cases (250) autoharp were shipped to South Africa by Alfred Dolge & Son.

There is a growing interest in the autoharp at this point, the present shipment being the third one recently made.

Regular orders are being received from Japan and the East Indies for both instruments and the figure music.

The fine display of Autoharps at the Press Club Fair, which was placed on the fourth floor, has been removed to the ground floor.

The booth is a very attractive one.

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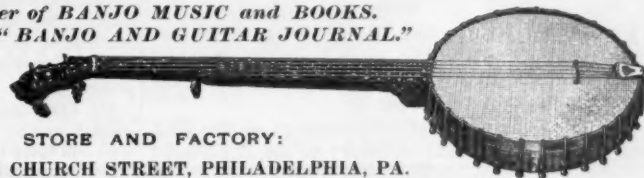
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## FROM OUR FIRST EDITION.

AS THE MUSICAL COURIER is the only paper of its nature sold on the grounds at the World's Fair, and as our exclusive contract with the authorities there calls for a delivery on schedule time, it is necessary (or rather it was necessary last week, when we published a paper consisting of 102 pages) that we should close at an earlier hour than usual in order to catch the newspaper train. After going to press last week later news from Chicago reached us, and was incorporated in our second edition. In order to do this it was necessary to "lift" sufficient type to make space for the new matter. The type thus lifted comprised the items appended, which are hereby reproduced that they may be seen by those of our readers who last week received only our second edition.

ATTENTION is asked to a new advertisement appearing in this issue from the firm of T. Shriver & Co., of 333 East 56th street, New York, the concern which claims to be the oldest casters of piano plates in this country, and certainly the concern which has been most closely identified with the progress of the piano, so far as their particular portion of the work is concerned.

ANYONE claiming that there is no fun in the piano and organ business should get out of it if he is in it, or get into it if he is out of it. Milton A. Van Wagoner, the amiable and handsome Lapeer, Michigan, dealer who bought out Charles Bobzin & Co., of Detroit, at the time of the difficulty, and who also continues to conduct the Lapeer store, went to Flint, in the same State of Michigan, the other day and caused a writ of replevin to be issued out of the court of one Justice Stevenson, a distant relative of Vice-President Stevenson, for an organ in the possession of one citizen Merton S. Stewart, of Mathews street. One constable Ewer visited Stewart's villa, but found it closed, probably because Mr. Stewart did not care to cultivate the acquaintance of a constable who had no letters of introduction.

The constable secured the aid of Van and the door was forced open, when populist Stewart raised an unloaded shotgun and might have succeeded in hurting himself had the constable not rushed past him, and taken the little organ by main force under his arm and loaded it upon a barouche which was awaiting its reception on the outside boulevard. This interruption of Mr. Stewart's café au lait without milk might have been avoided had that gentlemen not forgotten to remember that certain payments were due to Mr. Van which Mr. Van did not receive. Whereupon this fun.

ADMIRAL JULIO CEZAR DE NORONHA, admiral of the Brazilian Navy. Captain Manoel Augusto di Castro, captain of the Brazilian flagship Aquidaban.

These are the names of two members of the visiting fleet who called at the factory of the Braumuller

Company and after inspecting their plant purchased Braumuller pianos to go to Brazil. Each party knew of Braumuller uprights that had stood the severe tests of their southern climate and each made a purchase, based not alone upon the impression made upon him by the instrument while here, but upon conviction as to durability based upon experience in their actual use under the most unfavorable circumstances.

## Music in the Air.

E. H. SHERMAN, the well known merchant and music man of Butte, was in the city yesterday, and completed final arrangements to open a music store in the future capital.

Mr. Sherman has leased the store at No. 114 Main street, that is generally known as the Capital Club Room, and as soon as it can be repapered and painted he will put in a large stock of pianos and other musical instruments.—Anaconda (Mon.) "Standard."

## "The Merrill."

THE closing days of the nineteenth century are marked by almost superhuman progress in all lines. This truth applies to musical instruments, and particularly to pianos.

Among the pianos of the present day commanding marked attention by the best critics, the "Merrill" piano stands in the front ranks.

Mr. J. N. Merrill, a young man who is well and most favorably known both in Europe and America, is the sole proprietor. Most flattering congratulations are being bestowed upon him for the superb quality of his instruments.

A new catalogue has just been issued, which Mr. Merrill will doubtless be pleased to furnish upon application at the office, 165 Tremont street. The works are located at Jamaica Plain, and are therefore a Boston institution.—Boston "Traveler."

## The Lehr Seven Octave Organs.

WE are indebted to Horace Lehr & Co., of Easton, Pa., for a conveniently arranged and very handsome folding book of photographic illustrations of the buildings connected with the World's Fair.

The Lehr seven octave piano style organs are one of the attractive features in section I of the Liberal Arts building. They are not only attractive from an artistic standpoint, but carry to the public and dealers an idea of an instrument which combines all of the requisites of an organ, yet in a form that would be considered by many far preferable to the pretentious cabinets which nowadays are used in the construction of the parlor organs.

The organ meets the requirements of a certain class better than a piano and that at half the cost or less, and there is no doubt that organ sales are augmented by the introduction of a style of case identical with the most popular of all forms in which the piano has been presented to the public, the upright.

That the piano cased organs are growing in popularity is attested by the number of concerns which have followed the lead of Horace Lehr & Co.—for they claim to be the pioneers—and have introduced this style of case in their catalogues.

Mr. Frederick H. Peechin will have charge of the Lehr exhibit at the Chicago Fair, and will make welcome all who will favor their booth with a call.

## A Hugging Society.

OUT in a town in Missouri they have introduced a hugging society to swell the church treasury in order to buy an Edna concert grand chapel organ, and the following is the scale of prices:

Girls under 16, 12 cents for a hug of two minutes, or 10 cents for a short squeeze; from 16 to 20, 20 cents; from 20 to 25, 72 cents; school marms, 40 cents; another man's wife, \$1; widows, according to looks, from 10 cents to \$3; old maids, 3 cents apiece, or two for a nickel, and not any limit of time.

Preachers are not charged. Editors pay in advertisements, but are not allowed to participate until everybody else is through, and even then they are not allowed to squeeze anything but old maids and school marms.—Monroeville (Ohio) "Spectator."

## Trade Notes.

—Mr. William Howe, of the Elias Howe Company, of Boston, has been in the city during the week in the interest of his house.

—Mr. C. Bruno, of this city, and Mr. W. J. Bell, of Bell Organ Company, of Guelph, Canada, reached this city on the New York from Europe last Saturday.

—George Nembach Grass leaves to-day for a business trip through the central part of New York State and as far as Toronto, Canada. The Stock agents will receive his attention.

—The Needham Piano-Organ Company are receiving their stock of pianos and organs for the new wareroom at the corner of University place and Fourteenth street. In organs they have a fine assortment, but only a few pianos at present, the accumulation of orders at the factory for these latter goods making it impossible to furnish more than a sample for the wareroom. This will be remedied, they anticipate, in the near future.

—A sealed verdict was yesterday rendered in the suit of Henry C. Murphey against C. J. Hepp & Son, the piano dealers, and George P. Spittal, a collector employed by them, to recover damages for alleged libel growing out of the renting of a piano. Murphey charged that the piano firm accused him of trying to steal the instrument.—"Times."

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No. 496,842..Mouth Organ.....	Richard Seydel, Untersachsenberg, Germany.
496,845..Piano.....	Geo. A. Behrens, Senagelden, Lichterfelde, Germany.
497,056..Harmonic Organ.....	Levi Orser, Galveston, Tex.
497,061..Touch Regulator for Pianos.	Azariah H. Hastings, New York City.
496,982..Feeder for Organs....	Jarvis Peloubet, Chicago, assigned to Lyon & Healy.

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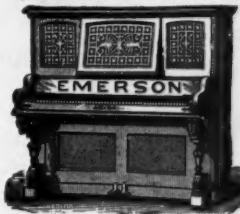
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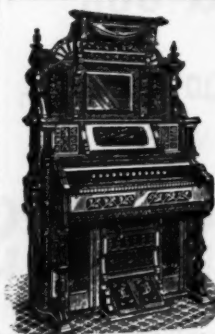
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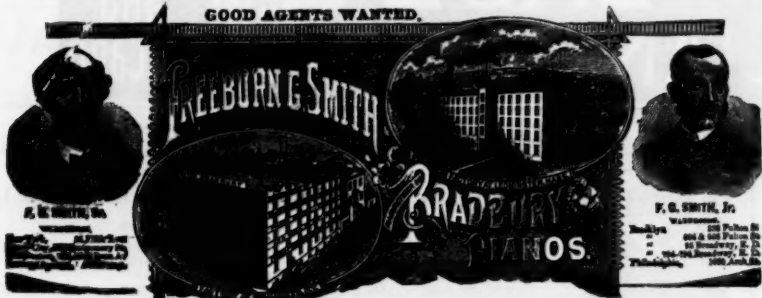
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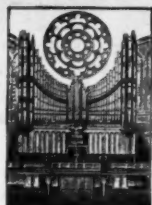
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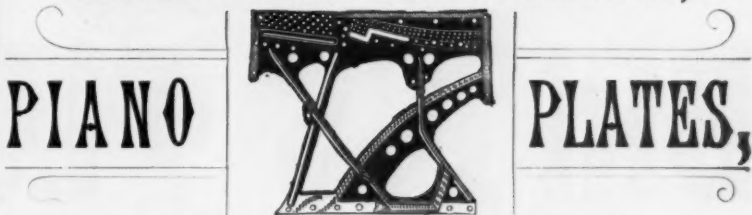
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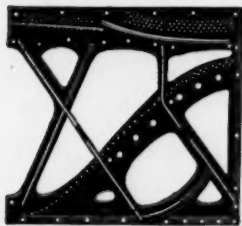
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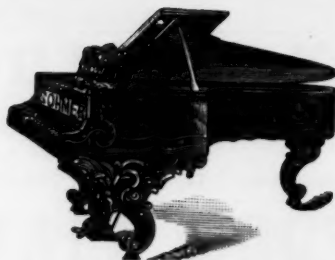
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